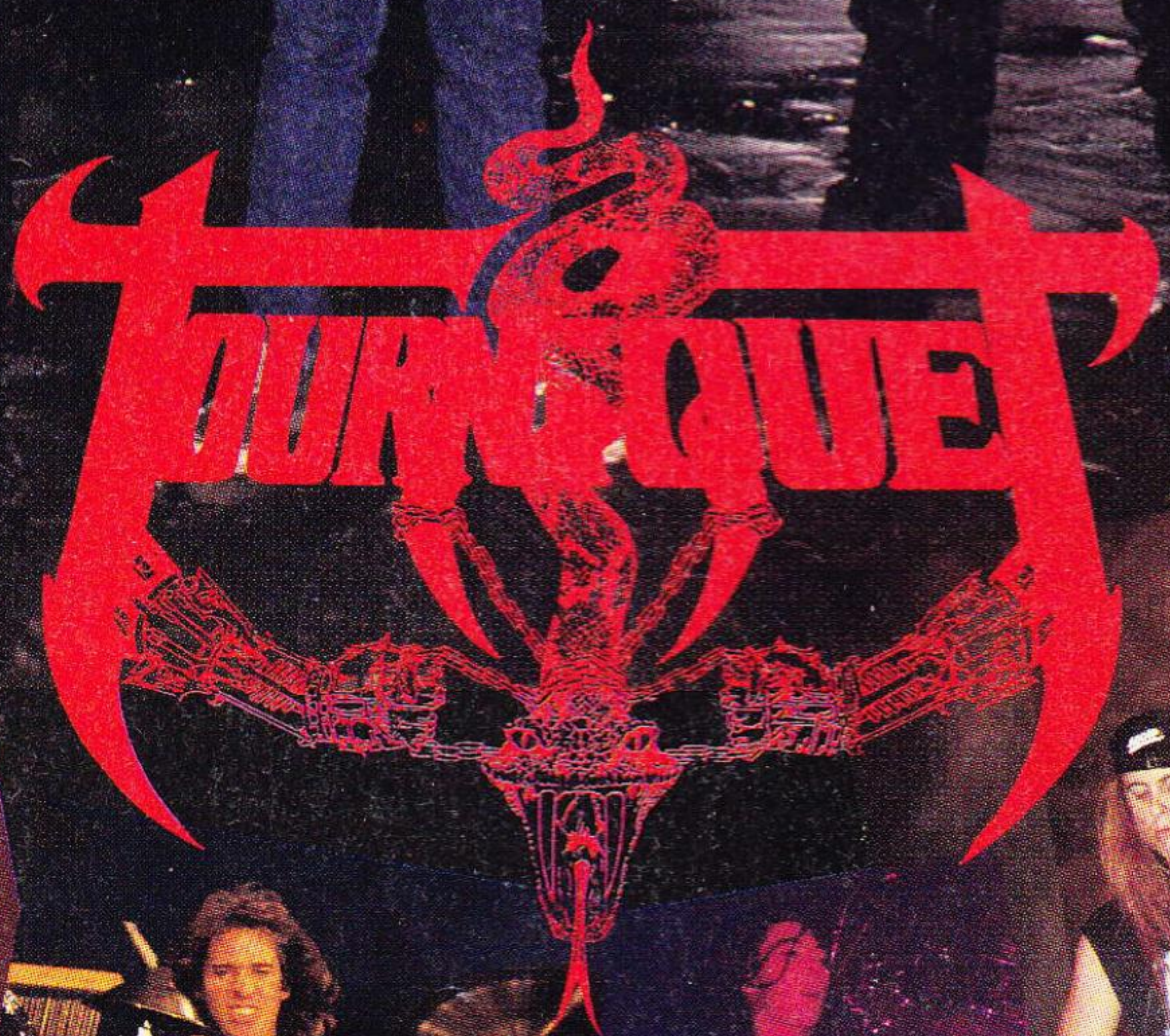


Issue #37
Sept./Oct.
\$2.95

HEAVENS METAL



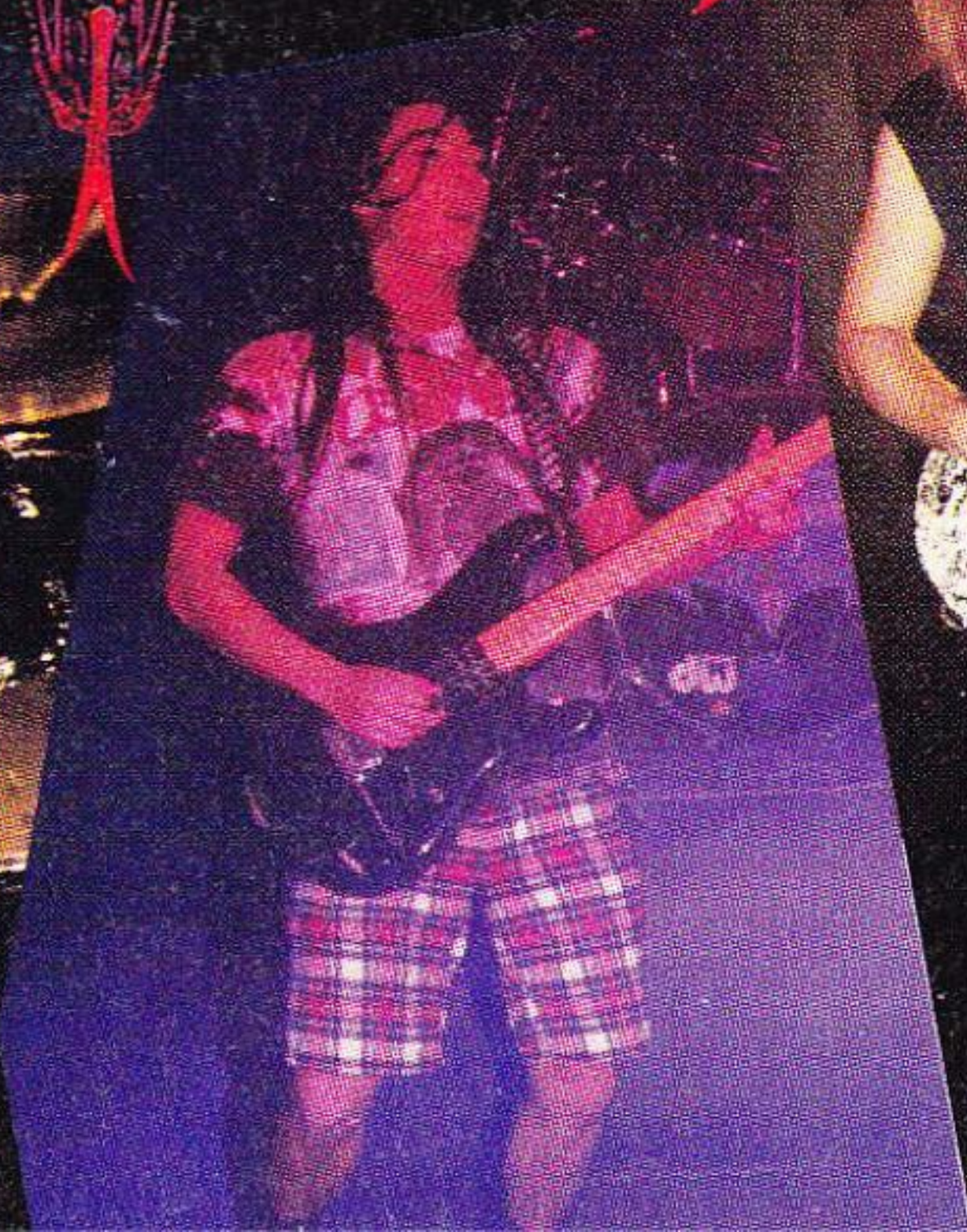
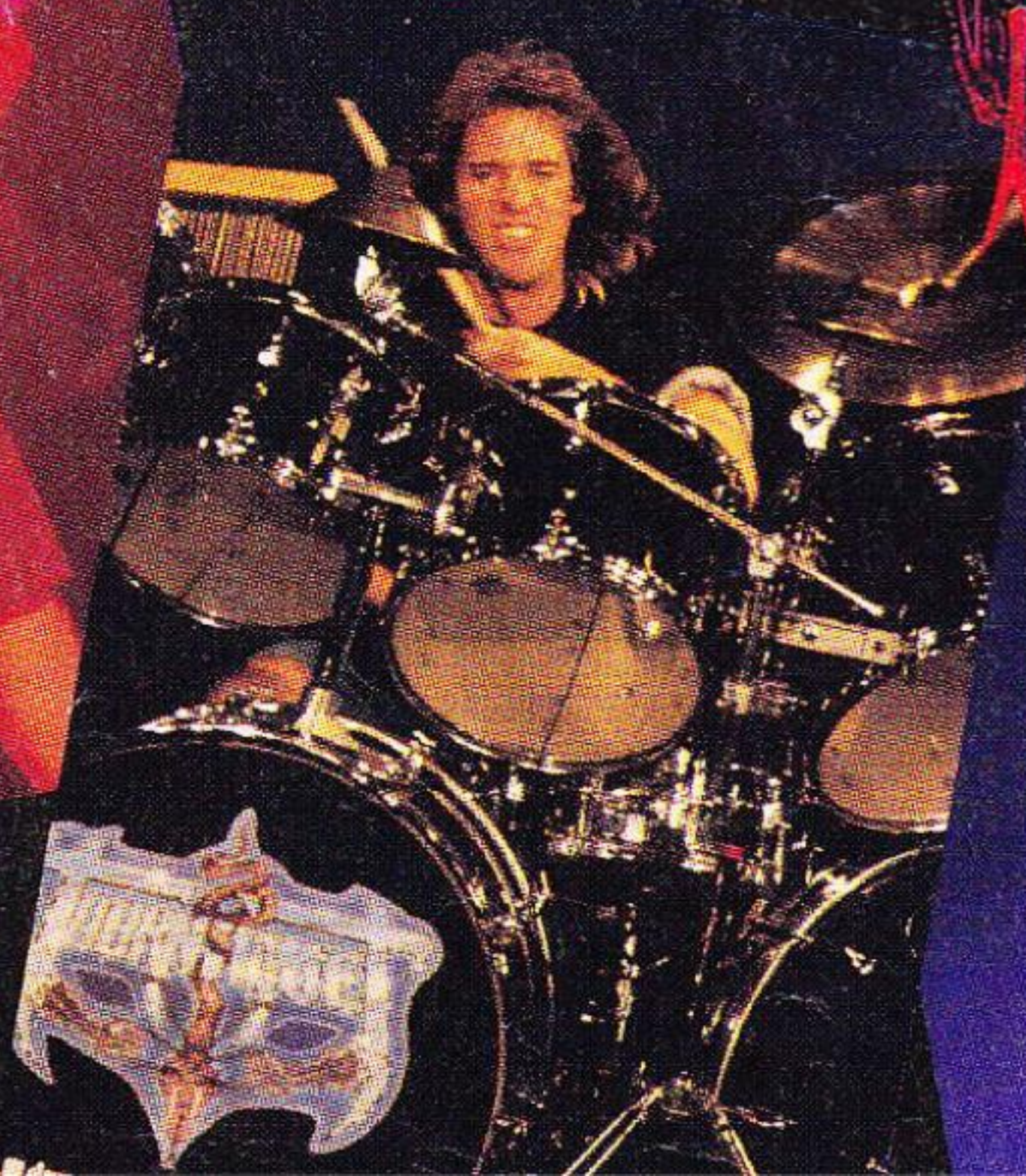
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Issue Number 37
September/October

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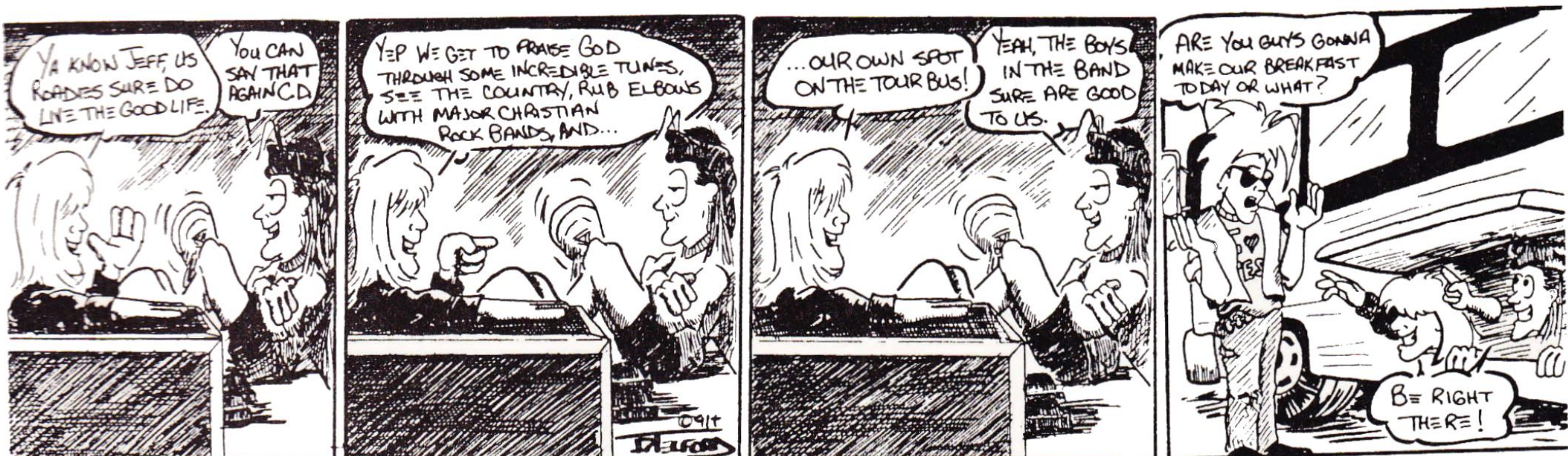
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INTRODUCING: "ROADIES" by John Telford:



HEAVEN'S METAL (PENDING) is published bi-monthly for \$12 per year by Heaven's Metal, 5055 Fort Clark Drive, Austin, TX 78745. Application to Mail at Second-Class Postage Rates is Pending at Austin, Texas and at additional mailing office. POSTMASTER: Send address changes to: Heaven's Metal, PO Box 17367, Austin, TX 78760-7367.

Untwisting Tourniquet

BY DAVE HART

Since I am never on time for anything, I surprised everyone by arriving promptly at seven for my dinner and interview with Tourniquet. I must confess that drummer Ted Kirkpatrick's apartment wasn't quite what I had expected. This wasn't what I thought of as the typical rocker, drum-monster pad. There was no drum set in the corner, no rock-hero posters, no black light, nothing!

Instead, I noticed that there were some oriental furnishings and decorations in the front room, with butterflies and all that. Instead of Hendrix and Satriani, Ted has posters of Bach and Beethoven. He even has a great old photo ad of an all-girl orchestra from the big band era. It turns out that it's actually his own mother's band back in 1948! Nope, this is definitely not your typical rock and roll band.

Victor Macias, the bass master, was already there, busily engaged in a serious spiritual conversation with two stuff gorillas. Super screamer Guy Ritter joined us a few minutes later and we were off. We headed down to the infamous Third Avenue in Santa Monica for some Italian cuisine. It turned out that neither of the guitarists could join us. Erik Mendez had family obligations. And Gary Lenaire had some minor business to attend to--something about getting married to a young lady named Gloria in about four days. Their loss, they missed a great meal! After dinner, we settled into the serious stuff that everybody wants to know.

AWAITING THE ALBUM

The album is in process as you read these very pages! The boys will be in the studio in September and October and the album should be out by January, 1993. The gag in the band is that Guy was actually writing the entire album all by himself. Guy had decided to replace Victor and Ted with machines. NOT!

Guy has been doing research to reflect the technical side of Tourniquet. He checks out lots of library books to learn more medical terminology, to keep the lyrics intriguing and descriptive. It reminded me of how Carcass comes up with those fantastic song titles like "**Cadaveric Incubator of Endoparasites**," "**Excoriating Abdominal Emanations**," and all those other "big hits" they had.

At any rate, Tourniquet has decided to name the album "**PATHOGENIC OCULAR DISSONANCE**." The title describes the human condition of being spiritually color blind. It's about how the disease of sin keeps us from seeing the truth from the lies, the light from the darkness. There are going to be songs on the album like



Left to right: Erik, Guy, Victor, Gary & Ted

"Shot in the Arm." It's about preventative maintenance--getting our spiritual shots before disaster strikes, so we can be prepared for what comes along. It's based on Psalm 119:11: "I have hidden Your Word in my heart, that I might not sin against you."

As with just about every thing else in Tourniquet's world, their approach to song writing is well thought out and balanced. As Ted explains it, "We try to be technical enough for the musicians in the crowd. We also want to be simple enough for the person who doesn't want to know anything about how the music is done and just wants a good beat. We try to keep a balance between being so accessible that there's no creativity and being so original that no one can get into it. The ultimate goal in all our writing is that we've got to be happy with what we've written. If we don't like the song, we don't expect anyone else to."

One group that definitely seems to be happy with Tourniquet's songs is the secular record label, Metal Blade. Victor was enthusiastic about the new union with this record label. "Our relationship with Metal Blade is still growing. They're behind us 100% and they've been really good to us. They have no problem with the message in our lyrics--they really respect us for our beliefs and for who we are. They are just really good people there."

They are the only Christian group on the label right now, and the record company is taking things one album at a time. At this point, "**PSYCHO SURGERY**" seems to be doing very well and there's still a good buzz going on about the album. Ted recently did about sixteen hours of telephone interviews for tons of regional magazines around the country. The word is still going out about the band and

the album. So, it looks to be pretty sure that the new album will be picked up and distributed by them as well.

METAL FEST MIX-UP

The band did some touring through the midwest this year. Some kids drove six hours to see their show in Missouri. They also played the Sonshine Festival in Minneapolis, the week before the Milwaukee Metalfest. (Talk about going from Heaven to Hell!) However, they did not play at the Cornerstone festival this year. And they wanted to be very clear about how they felt. Quote (real loud into the tape recorder): "We were very disapPOINTed that we were not invited to play Cornerstone this year!"

But what I was most eager to talk about was their participation at the Milwaukee Metalfest. This is one of the most hardcore metal festivals in the world, featuring some of the most devastating death metal and grindcore bands around. Last year's line-up included Believer, along with Decide and Morbid Angel. This year the only Christian band on the bill was Tourniquet. Much to my dismay, I found that Tourniquet never got to play there this year!

The mix-up took place on a Bob Larson show segment. When Tourniquet was in Denver last May to help open a new Sanctuary church in that town, they found some time to pop in to Bob Larson's offices and do a radio show with him. As it happened, Glenn Benton of Decide called in and got into another of his tirades with Bob.

Not backing down an inch, Bob Lar-

Erik Mendez (Both photos by Jim Muth)





Ted posing with King Diamond (Photo (c) Joy Lambert)

son asserted that Christian metal was every bit as good as anything on the secular market. Benton insisted that all Christian metal bands were wimps and couldn't compete on the same stage with a real death-core band. Then Larson announced that Tourniquet could compete on the same stage and that Benton would see the living proof at the Milwaukee Metalfest. Benton left the air with an ominous, "We'll see about that."

While some were sure that Benton would put some kind of satanic curse on Tourniquet to keep them from playing, the truth is a little bit more down to earth than that. In fact, Tourniquet was the victim of the politics of the music business. It seems that the guy who organizes and promotes the Milwaukee Metalfest each year is none other than Deicide's manager. When Benton insisted that he wanted no Christian bands at the festival, Tourniquet was quickly dropped. Not a spooky or satanic technique, but just as effective.

Undaunted, Ted went to the festival anyway, especially since he has family in Milwaukee. He was pleased to see that the band may well have gotten more publicity over the mishap that they might have had if they'd played. USA Today covered the situation, among others. There was a lot of buzz about the situation at the festival. Ted talked to a lot of fans there who were very upset to find out that Tourniquet wasn't going to play. One group of kids had flown out all the way from Hawaii just to see the band. Ted felt so bad about their disappointment, he literally gave them the shirt off his back just to apologize for not playing.

Ted also met and talked with King Diamond. Ted described him as friendly and cordial, but very serious about what he stood for. Finally, Ted met Glenn Benton, himself. Benton was surly, but civil. Ted was calm and pleasant and tried to be as grace-full as he could be. To be cordial, Ted wished Deicide a good show. But he was constantly amazed that God lets them keep doing what they do.

"When I listened to them play, I couldn't help but think about how blasphemous they were. Every breath, every note,

every blinking light that's allowed to go on without that ceiling caving in on them is only the grace of God. It's unfathomable how God could be so loving as to let them get up there and say right to His face: 'I don't believe in You. I hate You. And I'm going to drag as many people down here with me as I can.' In His grace He keeps from toasting them just to give them another chance to know the Lord."

ROCK AND ROLL RAMBLINGS

Once we got settled in back at Ted's apartment, we talked of ministry and altar calls, cabbages and kings, and all manner of things throughout the evening. I learned that Ted is the old man of the band at 32 and is unmarried. Guy is 27 years old. He has been a Christian all his life, but had to renew his commitment to Christ after a period of "experimentation"--a time of trying out what all the other kids were doing, to see what he was missing. He found out that he wasn't missing much.

Victor, at 24, is the baby of the band. He has been a Christian for about three years. After a long bout with alcohol and drugs, he came to the bottom of the barrel. He picked up a Bible that his sister Sylvia had given him a couple of years before. He started with Genesis and ended up giving his life to the Lord. Then he started going to Sanctuary with Sylvia. As many of you know, Victor was a roadie for Deliverance, before he joined Tourniquet.

All the guys struck me as thinkers, very serious about their faith, about their mission, and about the state of Christian music. If there was a definite conviction among all the band members, it was that they want to avoid the problems they feel some other bands are falling into.

The first concern they expressed was the amount of credit some bands are taking for their success. Sure, there's talent and hard work involved, but it all goes back to God's grace. "The one word that comes to our minds is 'Thankful,'" says Ted sincerely. "We always want to remember how fortunate and blessed we are that He uses us and puts us in this

position. We always want to express that we know where the credit goes."

"We need to give God the glory for everything--everything that goes right or that goes wrong," adds Victor. "Obviously, He uses trials in our lives to bless us, too. We need to understand His sovereignty when Romans 8 tells us that all things happen for the good of those who love God. All things--not some things, not just the good things, not just the bad things, but all things. We just want to keep our focus right, our perspective right. And you have to keep your pride down, because we know what pride can do to a person's spirituality."

This led to some talk about trials. One of the things that came up was the saga of Ted's car. It had struck me earlier that we had driven to dinner in a very plain Toyota Corolla. Why weren't we cruising in the convertible made famous in the "VIDEO BIOPSY" segment? "It's in the shop." What for? A tune up? Putting a bigger engine in it? Nothing so glamorous! It seems Ted was cruising in his new Toyota Celica convertible up near Big Bear, when the Santa Ana River decided to take over the road he was driving on. Ted got across it just fine, but on the way back the car stalled in the middle of the river. It seems the whole engine was water logged! The Bible's right: Never trust in chariots or horsepower (Psalm 20:7).

We had a good laugh over Ted's motor mishaps and the guys began expressing how fortunate they felt that everyone in the band was such good friends. It has helped them through the hard spots, especially on the road. This led to talk about how the Christian band scene needs more accountability. Too many bands are ignoring personal problems for too long, and the problems grow so large they become unsolvable. This leads to public problems and bands breaking up and so forth.

This is particularly hard on the kind of fan who lives in very unstable family circumstances. They often look up to the Christian bands for someone they can depend on. It gets very discouraging to see that some of their heavy metal heroes can't keep their musical families together, either. The guys expressed a gratefulness that they have been able to stay together and deal with their problems since the band began. Then Ted expressed how grateful he was that Victor let him stay in the band this long. Then everybody started cracking up about that and we lost the thread of seriousness once again.

FINALLY FOR THE FANS

And what did they feel was important to say to the readers and fans? Victor was most adamant about this: "Stay in the Word. If you're finding that you don't love the Word and it's becoming tedious or mechanical, you need to get with God in prayer and let the Lord search you. I don't think I can offer any better advice than to just stay in the Word. It is so important for your growth and your satisfaction. How are we supposed to know how to live if we don't even know what the Word says?"

"God needs to see our dedication," Ted adds. "Our Christian walk is not based on emotions. We can't always go by our feelings.

We need to go by the fact of our faith. Our Lord is 100% love and everything that's good comes from Him. Everything that's bogus and rips you off is from Satan. That's why Psalm 119:104 says, 'Through Thy precepts I get understanding, therefore I hate every false way.' The more you read, the more you know the difference. It's hard not to love Him, the more you get into the Word, that's for sure."

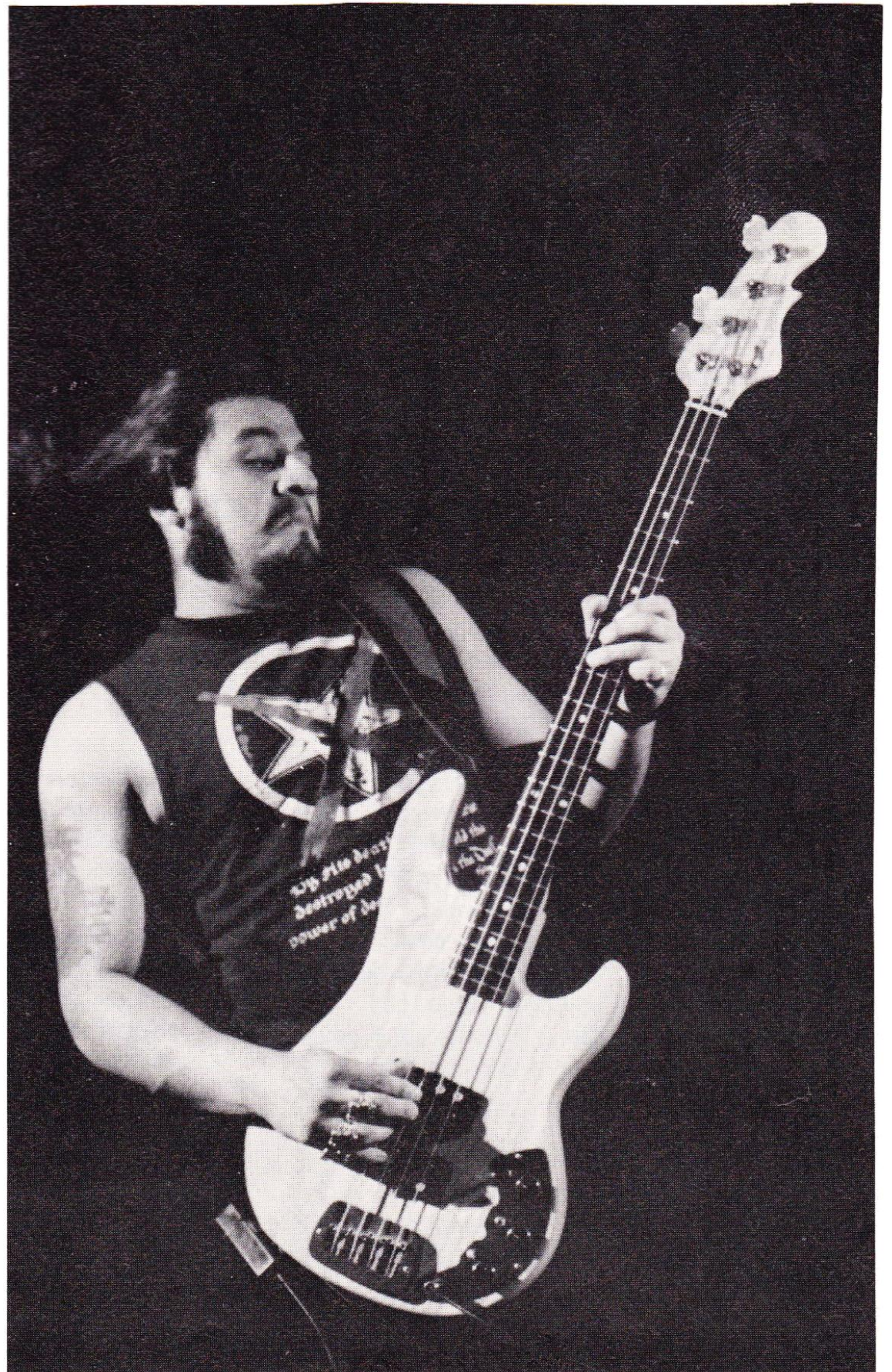
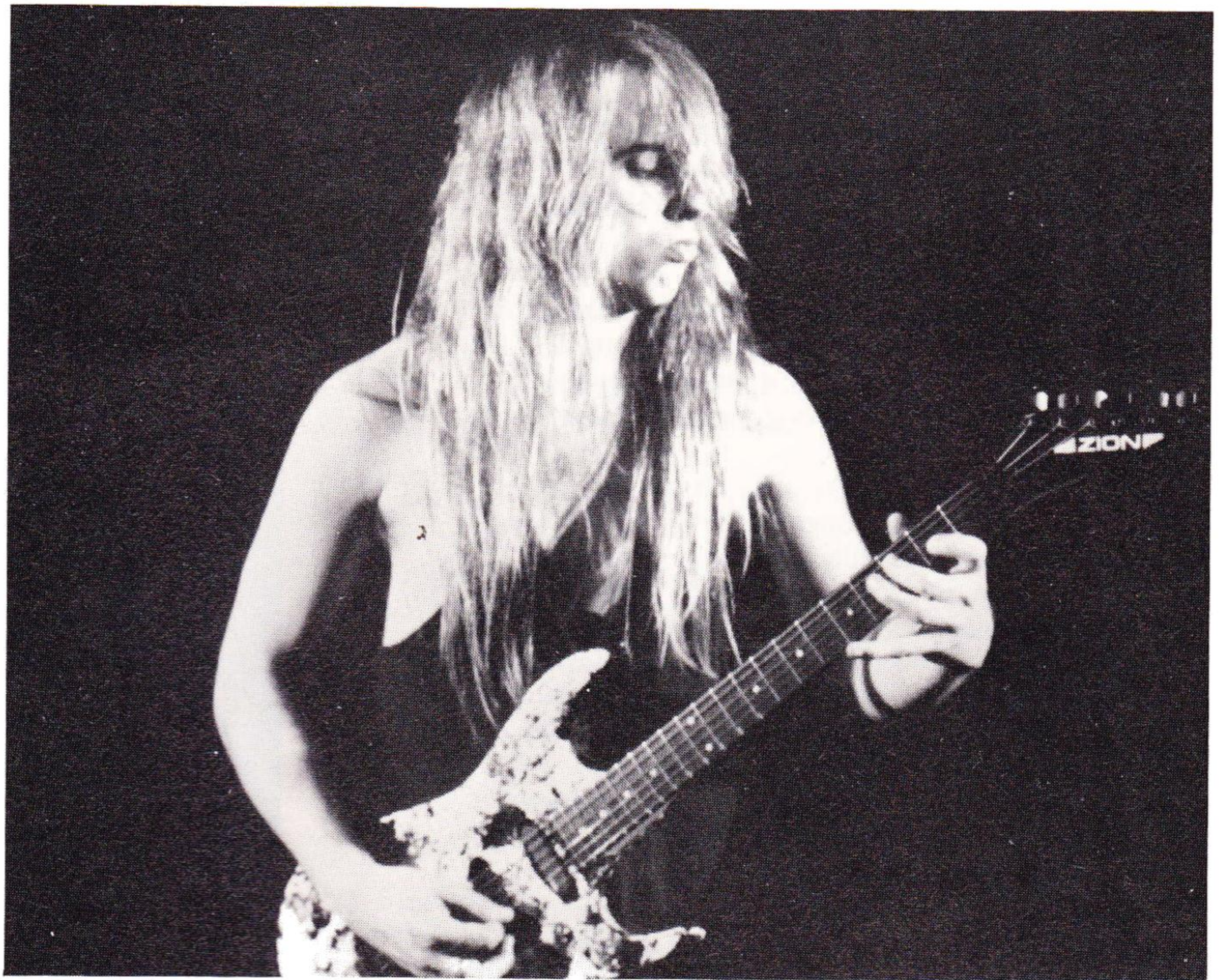
Guy also feels strongly about the Word. "It's important that you get into the Word and study for yourself. There are a lot of weird teachings beginning to explode in the country right now. And even on Christian shows sometimes you can see people calling in and asking, 'Where do you find that teaching?' And they're going, 'Well, hold on, I can't find my Bible right now.' Well, where's their Bible? We can't take for granted what these people are saying. We can't just say, 'I'll buy into that doctrine, because it sounds good enough to me.' Whether it sounds good isn't the point. We have to be checking it ourselves to see if it's really true. So, don't be afraid to check it out in the Bible for yourself, like the Bereans did (Acts 17:10-12)."

Victor concludes: "To quote the lyrics of a friend of mine's band: 'Love is not an emotion, it's what you do with your life.' It's an action. It's a choice. It's not an emotion. It's not mushy feelings, and starry-eyed looks and goose bumps. It's something you have to do yourself. It's constant devotion."

A peaceful silence settled over the group after these ideas were shared. There was nothing left to say. Once God starts talking to you, what else is there to say? I packed up my things and went home, quietly confident in the knowledge that God's not finished applying the Tourniquet to us yet.

HM

Photos clockwise from top: Gary; Victor (Both by Jim Muth); and Guy (Photo by Larry Bolen)



STAYING WITH DELIVERANCE

Monster speed metal band Deliverance has made some big changes and David Jenison cornered Jimmy P. Brown II to get the lowdown.

****This new album marks a change in musical direction for Deliverance. Is this musical change a result of a decision by the band or a result of having a new producer (Terry Taylor)?**

"The change was definitely Deliverance's idea. Actually, the change of musical direction in "STAY OF EXECUTION" was my desired musical direction for our third album. However, George Ochoa (the former guitarist) still wanted to do speed metal. Now, I have been into thrash music for over 11 years, going back to the days of bands like The Exploited, and I have been doing speed metal in Deliverance since 1985. The honest truth is that I am tired of playing speed metal. But George and I failed to meet eye to eye on a musical change for the third release, which really hurt the album. At the time, I was not happy with the lineup, the band's goings, and I was on the verge of leaving Deliverance.

"My dissatisfaction with the band and its musical direction discouraged me from taking the time to write songs for the album. Eventually, much of the album "WHAT A JOKE" was just a rehash of old Deliverance songs. Take, for example, the song "J.I.G." This song comes from our old demo, "GREETINGS OF DEATH." Another example is the song "Attack," which comes from the 1987 "CALIFORNIA METAL" album. I do not apologize for the "WHAT A JOKE" album, but it was not the album I had wanted. The problem was that George and I wanted different bands. Therefore, George and I met with a group of pastors for help, who all agreed that it would be best for George and me to split company musically. As a result of this, I was able to take the musical direction, which I had desired for years, to make our fourth album."

****For those who are yet to buy the new album, how would you describe the album and its new musical direction?**

"First of all, I want everyone to know that the music is still heavy. There is also a speed metal song on the album ("Entombed"). However, the album reflects a greater emphasis on the vocals. I love to sing, so this new album gives me a chance to really use my voice. Some people have said my new vocal style reflects the influence of Queensryche's Geoff Tate, but most people describe it as David Bowie joining Deliverance."

****What was it like working with Terry Taylor as your producer? (Terry Taylor sings for Da, Swirling Eddies, Lost Dogs, and has produced such bands as scaterd-few, Dig Hay Zoose and Altar Boys)**

"Terry Taylor is excellent! He is a true producer. Working with Terry Taylor is



Jimmy Brown (Photo by Donna Palmisciano)

what I have always thought working with a producer should be like. Plus, it is great to have someone produce the album who is not actually in the band, which is what we did for the last two albums."

****What did Terry Taylor do for the album as a producer?**

"I think that a producer is really more like a director. The band brings him their clay, he watches the band mold the clay, and then he gives help, hints and warnings. This is what Terry did for Deliverance. Before going into the studio, I had recorded the songs on a four-track at home. Terry would come over to my house and listen to songs and say, "I like this" and "I don't like this," or "Try this." What was really great about having Terry produce was that he didn't try to push his own ideas on us or try to write the album himself. He let the album be Deliverance. I really appreciated this. He did, however, push us as hard as anyone could possible push. Terry would challenge us, then challenge us, then challenge us some more. He kept pushing me, saying, 'Come on, Jimmy, you can do better.' Terry brought out the best in all of us and helped the vocal melodies in a very big way."

****Were you familiar with Terry's work before this album?**

"Are you kidding? I am a huge DA

fan. I have been listening to DA since I was ten years old. When I told this to Terry, though, he was bummed. It made him feel like he's an old man."

****Do you think Terry Taylor will produce your next album?**

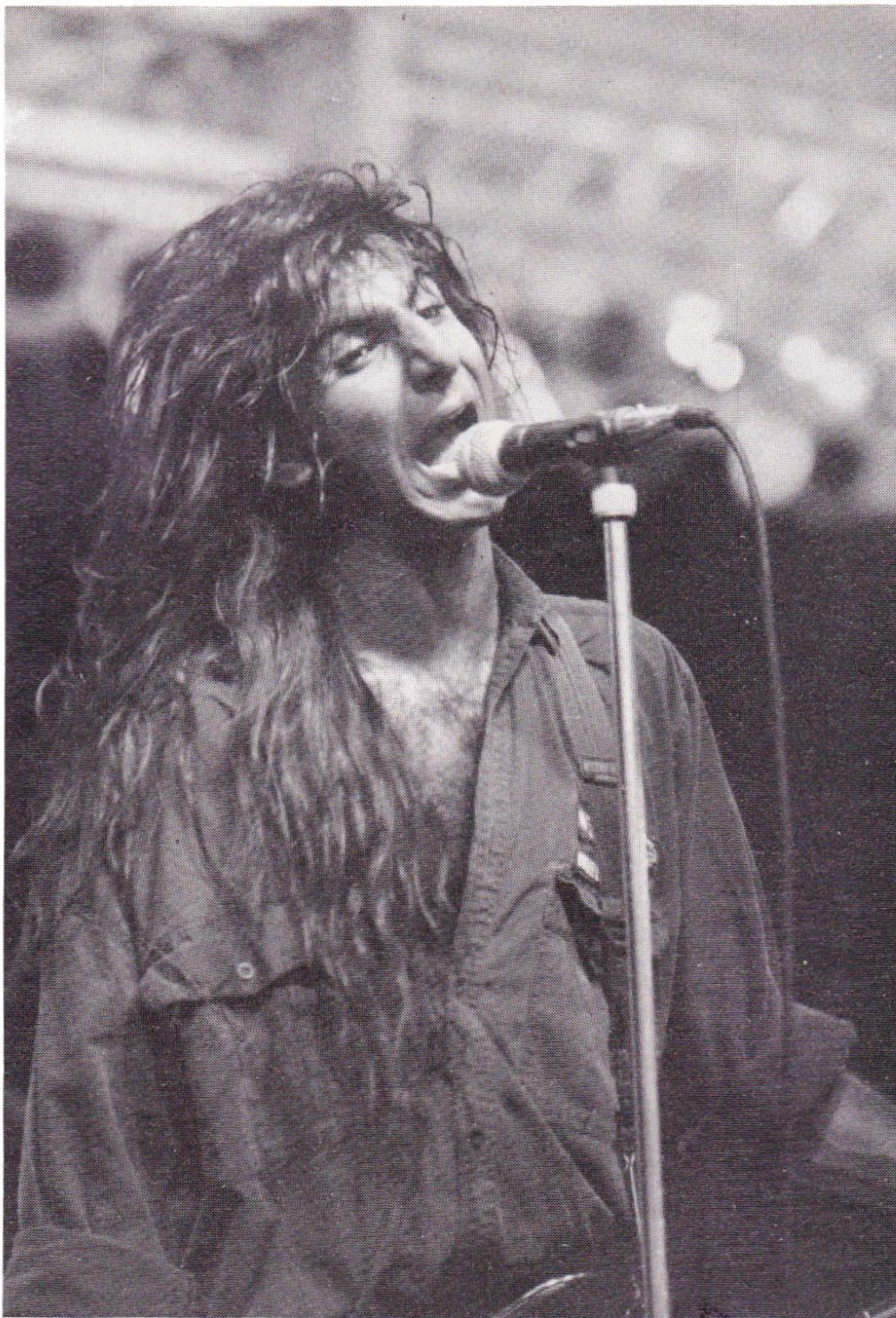
"Definitely."

****Tell me how the song "Horrendous Disc" came to be on the album.**

"The song comes from a DA album also called "HORRENDOUS DISC," which came out back in 1981. The album had sold 150,000 copies when the record company went out of business. When the company disappeared, so did the masters, art work, and everything else. This album happened to be my favorite DA album, and the song, which I first heard when I was twelve, became a personal favorite, which has influenced me both musically and spiritually.

"Since Terry was our producer, I asked him if I could cover his song. He said that he would be honored if we would do a cover of his song. In fact, Terry and DA guitarist Jerry Chamberlain sing background vocals on the song."

****What did the other Deliverance band members think about doing a cover of a DA song?**



"The Man From Pakistan" - Brian Khairullah

(Photo (c) Roger Riveland)

"When I first played the DA song for the guys, it came from an old, trashy tape. The guys heard the keyboards and vocal harmonies and freaked out. They said it sounded like The Beatles. Though the guys were scared about doing the song, everyone was pleased with the finished song."

****How was the "Weapons of our Warfare" remix? What made you decide to do a remix for the new album?**

"We desperately needed a tenth song (laughter)! Actually, Frontline thought that it would be a good idea to do a remix, since the song did so well, and the video got played on MTV. So, we took the song, reproduced it, added effects, and really just had a lot of fun with it. You know how lots of bands have extended dance remixes of their hit songs? Well, consider this to be an extended mosh remix."

****You mentioned that the "Weapons" video was played on MTV. How many times has the video been on?**

"The 'Weapons' video was just played on MTV for the twelfth time, and is still in circulation on the Headbanger's Ball. We are the first Christian speed metal band to have a video played on MTV."

****What do you think made this video good enough to be played on MTV?**

"We had a great producer for our video. Actually, this was his first big video project, so we were taking a big risk, but it paid off. One thing he did that made the difference was that he used the best film we could afford. This gave the video a more professional look."

****Deliverance has had some band member changes since the last album. Tell me about the new lineup.**

"George Ochoa was replaced by our new guitarist, Mike Phillips. Mike is a great guitarist, who has been playing guitar for over ten years. He was also Jim Chaffin's roommate (Crucified's drummer), so you know what kind of musical exposure he has had. The best things about Mike, though, is that he is very humble and has a great attitude. These are exceptional attributes for such an exceptional guitar player. Deliverance also has a new bassist, who is actually our old bassist--Brian Khairullah. Brian took a little vacation from the band, but is now back full-force. He is a great bassist and a great guy. I am really happy to have him back."

****What about your drummer?**

"Kevin Lee is still our drummer. Kevin is very faithful and dedicated. He is a

great drummer and has a gigantic-ly big head (laughter). Actually, Kevin has a true servant's heart and is a great contribution to Deliverance."

****What is it like working with the different personalities in the new lineup?**

"Everyone is great. When I think about the different personalities in Deliverance, I think of four elements: fire, water, oil and dirt. Each element represents a different member of the band."

****Who do the four elements relate to?**

"I will have to leave the answer to that question up to your imagination. However, I must remark that I am not 'dirt' (laughter)."

****Do you know what George Ochoa is doing since he left Deliverance?**

"Of course. George has been helping out Vengeance Rising and has been working on his own stuff. I would like it to be made very clear that even though George is no longer in Deliverance, George and I are still the best of friends. The change of guitarists revolved around the musical direction of the band and not any personality conflicts or strife within the band. George and I still hang out. I am helping him with his new stuff and he still always comes over to my house to eat my food and make a mess (laughter). The separation was very positive and possibly prevented a negative separation, which might have hurt our friendship. Also, our situation was brought before a group of pastors, who counselled us and gave us advice. All the pastors agreed that it would be best for George and I to part musically. Please do not let anyone think George and I split on angry or bitter terms. He is "good people" and he and I will be great friends forever."

****Will there be a Deliverance tour for the new album?**

"Definitely. We are trying to set up a tour, which will begin in either late fall or spring. We intend to tour the entire nation and Canada. Right now we are designing an excellent new stage setup, which will make the concert a lot of fun."

****What will this new stage setup look like?**

"I'll never tell. You have to come and see the show if you want to find out. I'll tell you this, though, the setup will be sensational and will definitely be worth seeing."

****Do you have a particular band in mind whom you would like to open up for Deliverance on the tour?**

"I am hoping to have a band called Saviour Machine open up for us. They are a great hard alternative band whom I know everyone will love."

****How long would the tour last?**

"I am planning on splitting the tour up into two parts. The first leg of the tour will be about six weeks, and the second leg will be about three or four weeks. Everyone who wants to see us should get the chance."

****I am sure you are asked this next question all the time, but what is your connection with the Sanctuary ministry?**

"You are right. Everyone asks us this question. Deliverance is a Sanctuary band. None of us attend a Sanctuary church, but that is because we all have our own home churches. Sanctuary Ministries insures that Deliverance is under accountability for our actions. We are held accountable to both Pastor Bob Beeman and Pastor Larry Larrimore. Anybody that has any questions concerning the band or our spiritual walks can talk to one of these pastors."

****I hear that, in addition to being in Deliverance, you are a youth pastor. Tell me about this.**

"I have been the youth pastor at El Monte Christian Assembly for the last six months. I have a great group of kids, who range from junior high-ers to college students."

****I bet you have a lot of thrashers in your group.**

"None. They are all into rap and dance, and hate heavy metal. I thought that being in a metal band would give me some respect and leverage... Instead, the kids could care less. I mean, many of the kids have never even heard of Metallica, let alone Deliverance."

****How do the kids like you?**



Deliverance circa 1987

"At first they hated me, because I am of the persuasion that, 'If you want to talk, you can leave.' Now that I have given them some discipline, they all love me."

****What will you do when you go on tour?**

"I'll have people fill in for me. The church isn't too crazy about the idea, but they knew who they were hiring."

****Do you have any additional comments that you would like to make about the new album?**

"I can truly say that I have not been this excited about a new album since our first release. This album shows the heart of Jimmy

Brown more than any other album. This one shows a change of heart and spiritual growth within me. I want this album to greatly encourage everyone who hears it. I encourage everyone to really listen to and consider the message of this album. I encourage everyone to not just listen to it, but also read the lyrics and see how they can be applied to your life. Everyone feels alone in his pain, like he is the only person going through such a struggle. Actually, everyone is going through pain, it's just that some of us are good actors. Let this album minister to you and encourage you to examine yourself. This is the message that is within my heart, and now this is the message on the album "STAY OF EXECUTION." **HM**



Jimmy, Brian & Victor Macias experimenting with "new" styles in hair-wear (Photo by Donna Palmisciano)

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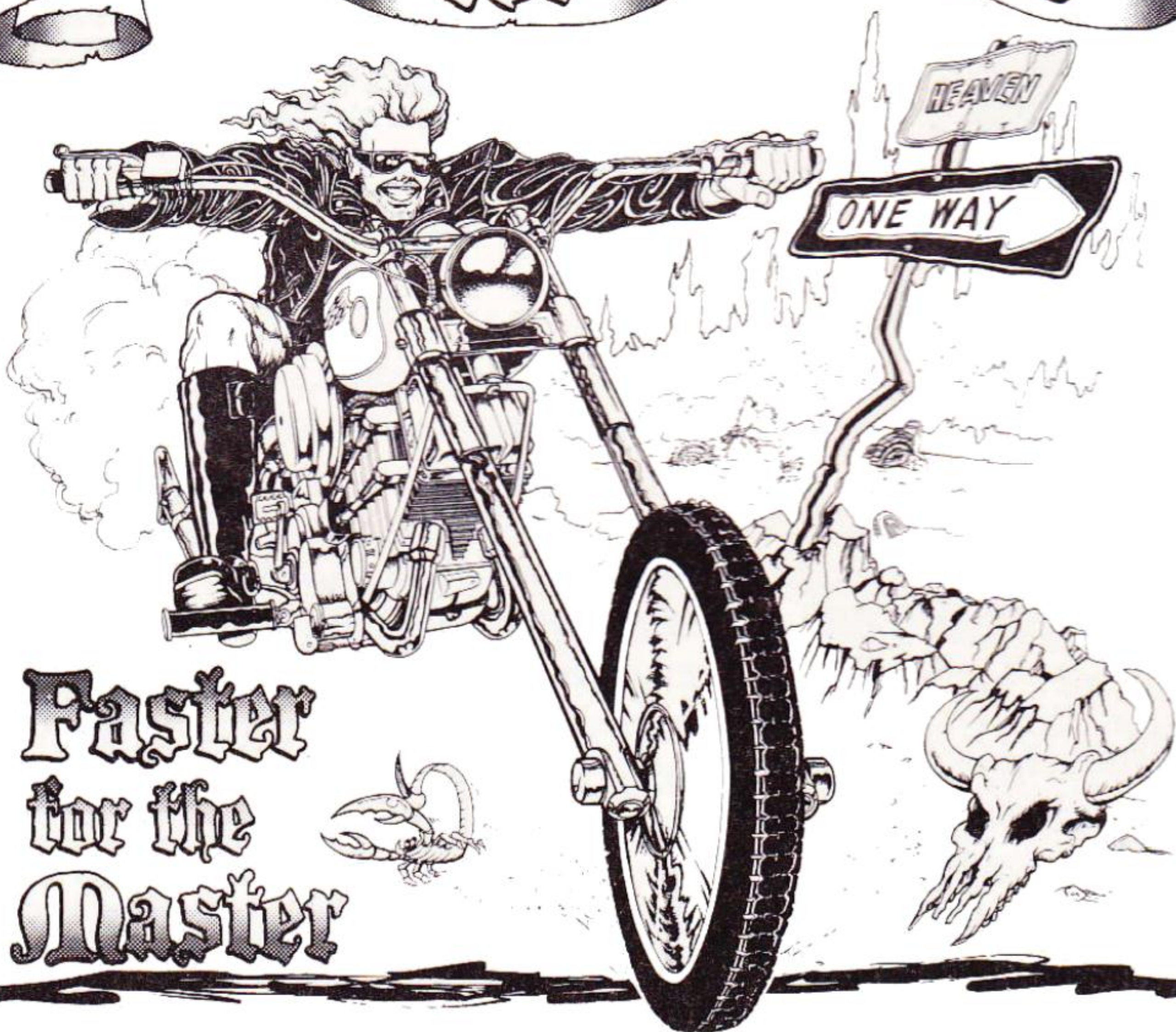
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Kicking Up Circle Of Dust



Scott Albert

Writer Kevin Rands and his buds had a chance to spend some time with the entity of Circle of Dust at this year's Cornerstone Festival and the chance to interview band brainchild Scott Albert. Pretend you're in a campsite tent and listen in as Kevin reminisces.

Cornerstone 1992. Bags packed, plane tickets in hand, camcorder ready and loaded, and anticipation overflowing as we headed to New York's Mac Arthur airport. We were flying out there, but C.O.D. was taking the more traditional approach out to Bushnell, Illinois--a van.

We finally arrived at ours and C.O.D.'s place of rest, the little-known "Wagon Wheel" motel at 11:30 pm the day before the festival. Our only neighbors were acres of cornfields and a periodic barn, but Cornerstone was our real reason for being there, so the rest of it was all part of the experience. We were expecting the band to meet us at the elegant (not) motel, only to find that they were stuck somewhere in Ohio with van troubles. They didn't arrive until the end of the first day of the festival, but the rest of the week was to end up a huge success for these New York-born industrial thrashers. At the end of it all, I had a chance to talk with Scott Albert, the founder of C.O.D. and hear what the whole thing was like for him at Cornerstone '92.

****So, what happened on your way out here?**

"Well, it was definitely an experience getting to Cornerstone. The van did break down in Ohio and we missed the whole first day of the festival. We had to stay overnight in Ohio waiting for parts, and when they finally got the part, it was the wrong one, so God was definitely trying to teach us patience."

****Considering this was your first time on stage as a band, how was it?**

"I don't know; it's hard to say--I wasn't really as nervous as I thought I would be, because at the festival a lot of people had come up to us and told us they were really excited to see us and that they were pumped up for the show. So that put me a little at ease, not that I was being arrogant or anything, it just made me feel a lot less intimidated than I would've been; but it was kinda strange looking out at a lot of faces like that."

****Who and what were involved in the making of your first album?**

"As far as writing the album, I wrote everything. I didn't really find anybody else that I could write with that I was comfortable

with, so I just did the whole thing myself. In the studio I did everything as well, minus two bass lines that I had somebody else come in and do. From last September, when I got signed to R.E.X., to April, when I finally went into the studio, I've been writing for the album. So, I mean, it's been a real long process and I like to take a lot of time with what I do."

****So, the guys on stage didn't actually do the album with you?**

"No."

****Who were they?**

"Well, on bass was a friend of mine named Rick Fantasia, my brother Dan was on guitar, and Jason Tilton was on drums."

****You guys have a pretty unique drum set-up going there. What's that all about?**

"Yeah, it was actually Jason's idea. We knew there were gonna be parts on the album where I was going to have to come back and play some drums also. So, he just came up with this wicked idea of sticking the two sets together like that, and I think this is just the beginning of that. I think we're going to work it out and make it even bigger. I mean, in the future, but yeah, it looks pretty wild."

****Okay, the question everyone is asking: What exactly is the meaning and significance behind the name "Circle of Dust?"**

"It was inspired by a Christian fiction writer named Steven Lawhead. I took the names that I had gotten from his books, and I just combined them to form this title. It just represents mankind and humanity; that we are born from dust and, when we die, we return to dust--and that's the circle."

****What about your album design?**

"The design itself is actually pretty hard to describe, because it's a bunch of different things superimposed. One of the pictures is of me standing there, the top of my head is cut off, so you don't really see a head, but there's my neck and my shoulders, and my arms are outstretched. When I was out recording the album, what we had done is the photographer had thrown flour all over me and we put flour in my hands and let it fall through my fingers. That was just to symbolize you know, the dust, and that was the idea behind that. Then, superimposed on that picture is a guy wearing a gas mask, and, if you look really close, you can see the guy's eyes and nose."

****Anything symbolic behind that and the nails surrounding the entire picture?**

"Actually, there was no significance behind that whatsoever, from what I understand; just that it looks real cool. The guy who did the artwork did a really good job, and we had discussed beforehand that the artwork

should look good, but that not all of it necessarily had to have a specific meaning to it. I mean, just the dust coming out of my hands, that's definitely significant, but there are other things on the cover that aren't."

**Okay, within the album itself, lyrically does it have a main theme or message you're trying to get across?

"No, it isn't really a concept album of any sort, but there are certain themes that run through it without a question. As for myself personally, I've just been getting so disgusted with what I see in society and in the world and stuff. You know, moral values being totally trampled underfoot. What used to be right is now considered wrong and is mocked. And then, on the other hand, what used to be wrong is now considered common and society has no problems with it. Even like a week ago: they passed a law around here that it's legal now for women to go topless on the Long Island beaches, and that includes any beach.

"The whole idea that the moral foundations of the country and the world in general are being slowly chiseled away. Little by little, you know, and with the '92 elections, abortion is a major issue and it looks like there's a lot more people for abortion than against it, at least of those that are speaking up. So, I'm just saying that, 'Slowly, but surely, things are falling apart, and in a few of the songs that just comes out; you know, my disgust and anger towards that."

**Was that the idea behind "Nothing Sacred?"

"Yeah, that's definitely the theme for that one, and another song called 'Demoralize.' It's the same type of thing: where the media and television are just totally demoralizing the youth and everybody in general. They try to outdo each other with what they show and what they try to get away with."

**When should we look for the first album to be out?

"Well, it was supposed to be released at Cornerstone and, for whatever reason, it never made it. But, I'm expecting it by the end of July, and it should definitely be in the bookstores by August 1st."

**What part do you want Circle of Dust to play in the Christian music industry?

"As far as the music is concerned, I feel in the Christian market it's something that has not yet been done, like the style. In the secular market, it's getting real big and it's a really dark scene. What our purpose is, is to go into those places and try to draw the people who are into this style out to the shows. We want to hit them with the Gospel, you know, hit them with the message and pray that some people will turn to the Lord because of us. Definitely, what else are we here for, unless we're here to help bring people to Christ?"

**Any tour plans for the future?

"As a matter of fact, I just got a call

yesterday, and we're gonna be picking up some of the dates with Living Sacrifice, probably in about two weeks. We'll be playing with them in Rochester, New York, Pennsylvania, Ohio and Maryland, I think. So, we'll see how that goes, this is still in the planning stages, but yeah, we plan on doing that, and we are looking to find other places to play. We're looking to find places to play or somebody to hook up with and play with. While I'm at it, I might as well mention that, if anybody reading this article is a guitarist, or knows somebody who is, who's into the heavier side of industrial, we need to find one. So, if anybody's interested, please write to our address at the end of this article. Send us a tape and a bio and stuff."

**Okay, well thanks a lot and good luck!

"Alright, thanks."

Scott also wanted to let all you guys knows that they are looking for videos of their performance at Cornerstone. So, if anybody reading this videotaped it, it's really important that you get in touch with Scott at the address below. If you really need an incentive, he said he'd be willing to pay for a tape, just as long as he can get a hold of it. C.O.D.'s merchandise stand at C-Stone totally sold out before their concert, so if you were there and missed getting a shirt or even if you weren't and you want to hook yourself up with some C.O.D. merchandise, write them and they'll be in touch. Lastly, Scott and the guys from the band would like to hear from you to get your response or to just talk, so don't hesitate to write: Circle of Dust, PO Box 305, Bethpage, NY 11714.

--Kevin Rands
HM

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what babylon a.d. sez:

This issue our "What so-and-so Sez" column brings us a conversation with Derek, the lead vocalist for Babylon A.D., who's enjoying an increase in popularity with its second album--"NOTHING'S SACRED." Listen in and see what makes this group of Californians tick.

****I've read about why you've chosen the name "Babylon A.D." (the state of things today being like ancient Babylon). Has there been any further thought to your name after the Gulf War?**

"No, I kinda think it fits the times that we're livin' in, ya know? It's like, there's a lot of f***in' chaos out there in the world. It's kinda spinnin' out of control. 'Sugar's goin' up, bread is outta sight, it's gettin' all f***ed up, and you know it's time to fight.' (laughter) Like a little James Brown there. I kinda think it fits the theme of the times, myself. Some of the songs on this album kind of address that, like "Pray for the Wicked," "Down the River of no Return" and "Redemption," you know what I mean?"

****A couple of those songs in particular leads me up to my next question: Why do you use so much biblical imagery?**

"Well, I guess you could say, 'Because I read the Bible a lot.' So, a lot of the ideas come out of that, I guess. This may sound weird, but I think that the Bible has a lot of cool words. To me, the words like 'sacrifice' and 'redemption' are, like, cool words. They have a bigger impact. They have a fatter meaning than just your, 'You're so hot,' or 'C'mon baby, light my fire,' you know what I mean?"

****It would seem to some that words like that might seem uncool or religious...**

"Well, maybe so, but I read the Bible, so to me it's cool."

****Why do you read the Bible?**

"Well, because I believe in God."

****What are your feelings towards organized religion?**

"To tell you the truth, I don't really believe in religion. I believe that religion is man-made. Man thought it up. Some Mormon guy, John Smith or whatever thought up the Mormon religion. He said, 'Okay, everybody think like me.' The Catholic religion: somebody thought that up and said, 'Everybody think like me.' Protestant religion said, 'Okay, I'm going to think this up. Now, everybody think like me.' So, then it's just like a political-type thing, ya know? I just believe that everyone should follow their heart. If they believe in God and read the Bible and study it,



L to R: Ron Freschi, Jamey Pacheco,

Derek, Robb Reid, Danny DeLaRosa

then basically no one else would be able to tell you... If you're well informed yourself when people are speaking about the Bible and a preacher gets up there and starts speaking about it, then you're already well-informed, and you can tell whether he's full of sh** or not. If you're not; if you're a little old lady and you're 65 years old and you've never read the Bible in your life, but you went to church and let the preacher read the Bible for you and you kinda followed along, then his interpretation is the interpretation that you have of the Bible, and you're just gonna be a sheep. You'll be kinda lost. You're not gonna be the master of your own destiny."

****It sounds like we have a lot in common. What are your feelings about Who Jesus Christ is?**

"Jesus Christ is Jesus Christ. Born of the virgin Mary...exactly what it says. I believe exactly what the Bible says."

****The magazine I do, Heaven's Metal, is a magazine that focuses on the Christian heavy metal/hard rock scene. In every issue I take a band that's not necessarily in that realm and do an interview. I just kinda ask questions about where they're coming from and what they think. What do you think about the Christian rock/metal scene?**

"To be honest with you, I don't

really see one myself. I don't hear of any bands that have any label deals that are on major labels. I guess there's Stryper, but I don't even know if they're together anymore. So, I don't really see any kind of scene. Most of the time, when I have heard what the Christian bands are singing about, nothing ever really turned me on. Maybe it was the vocal style or the way they sang about it. It kinda sounds silly to be rockin' out and just like, 'Ahh, He is holier than thou art...hallowed be Thy Name!' You know what I mean? It sounds stupid.

"For me, when I write something about God on the album... There's a song called 'Down the River of No Return.' For me, that's like a simple prayer to God. That could've been on a Christian album or something like that. It's not screeching or preaching about...taking lyrics right out of the Bible and trying to change them into some heavy metal thing. But, then again, if they want to do that--if that's their prerogative--they can do whatever they want. It just doesn't really hit me where I'm at.

"Everybody faces temptation. I'd rather sing about the reality of it, you know what I mean? That's where you get songs like 'Slave Your Body' and 'Sacrifice Your Love,' because those are the sides of me or my personality that makes up, like, the sexual part that is in everyone; that takes you away from the Christianity of love--what love really is. Every man has that beast of lust. Sometimes it's hard to deal with, when you love some-

body.”

**What are some of the ways that you deal with that struggle?

“Through prayer, really. Just trying to keep your head together and try to think that a momentary thing isn’t worth giving up what you already have. I’m married. It’s hard. You see a good lookin’ chick on the road, man, and she comes crawling all over you. You’re like, ‘Holy sh**!’ you know what I mean? You’ve just got to say to yourself, ‘Keep your head about you...’ Probably, if I didn’t believe in God and stuff like that, it would be easier to delve into temptation, because I wouldn’t care. Why would I care? It wouldn’t be any slack off my back, because I’d say, ‘Who cares if I screw 50 chicks right now?’ That’s always been my philosophy about it: If you really don’t believe in God, then how could you ever be a person that cares about another person? There’s nothing to stop you, in other words, except man’s law, and man’s law is all f***ed up. It’s in the courts and stuff, what man says your supposed to do.

“If there’s a higher law to answer to, you always know it’s there. Not in the sense that it’s a higher law and you should whip yourself on the back 50 times and that kind of junk, you know what I mean? The sadomasochistic kind of thing that was going on in the 1400’s and sh** like that. I’m talking about the higher law that is within yourself: that you know, when you read the Bible, that it’s wrong. You shouldn’t do it, because it’s just not right. If everybody did live the way that the apostles, the prophets and Jesus Christ lived, then hey! this world wouldn’t be like this. Actually, this would be like a Heaven and different things would happen, but unfortunately we’ve got all these people, politicians, and everything else: the environment that we’re living in is all f***ed up. You’ve got all these people that are living like, ‘Me, me, me, me.’ The Christian way is ‘love your neighbor as you would yourself.’ So, then it wouldn’t be ‘me, me, me.’ It would be ‘us, us, us.’”

**What would be your major goals with your music?

“The main thing I like is when people read the lyrics and things like that. For me, that’s the biggest thing. When I’m writing lyrics, it’s the biggest challenge. I want to try and make it as universal as possible. I want to make as many people feel the way that I’m feeling, you know what I mean? Whether it’s ‘**Take the Dog off the Chain**,’ where it’s total frustration and just anger and being totally p*ssed off; or ‘**Down the River of No Return**,’ you know what I mean? Or a story line, like ‘**Redemption**,’ that happened to this girl I know. I like to write cinematic-type themes, where it’s almost like a movie or adventure. Or, if it’s frustrating, like ‘**Take the Dog off the Chain**,’ then I want it to be like the most frustrating that you can get without saying, ‘Murder somebody,’ where you can really tell, ‘Man, this guy’s p*ssed off.’ I’ll change my vocal style even, to make it sound like I should be singing.

“The best way I could explain it is how people come up to me and compliment me

after gigs and stuff and say, ‘Man, these lyrics did this for me or did that for me,’ or ‘The only way I could tell my girlfriend how I felt was when I gave her the lyrics to ‘**Bang go the Bells**’ and she understood the way I felt about her.’ That’s when you’re touching people’s lives, ya know? So, you can definitely see that lyrics do influence people. It’s a very touchy subject too. Being an artist, you want to be able to say whatever you want to say, with nobody telling you that you can or can’t say, so you have to be aware of your own conscience: How far do you want to stretch the line? There’s been times where I’ve written lyrics down that went against my belief in God, but they were really cool. But, then I said, ‘You know, if I write this I’m writing something that is wrong. It’s against my heart, whether or not it looks cool on paper and sounds good singing-wise.’”

**How do you deal with that?

“Well, you’ve just got to say to yourself, ‘What’s more important? This song or what you’re going to say to God when He asks you, ‘Why’d you do that?’”

"The main thing I like is when people read the lyrics."

**I don’t mean to make a comparison... You might not like it too well, but I think of Prince. He has some weird ideas about sexuality and spiritualism and stuff...

“He’s more weird. He’s way out there.”

He is. I wouldn’t push that on you, but I kinda get a similar vibe when I read “Psychedelic Sex Reaction**.”

“Well, to tell you the truth, that song is a really sore subject with me. I don’t really want to discuss it, because most of those lyrics in there, not most of them, but at least half of them or so, are not my lyrics. I personally didn’t like ‘em and I didn’t like the direction that the song was taken in. I fought tooth and nail with the record company to do it, and it’s just like one of those things you say... ‘What do you do whenever something is against your belief?’

“What did I do? Whenever I was forced to write and be a participant of the song ‘**Psychedelic Sex Reaction**,’ I wrote a song called, ‘**Take the Dog off the Chain**.’ (It was) the frustration and anger that I felt towards certain individuals; when I was told, basically, ‘They must be used.’ Sometimes you’ve got to do that when you want to keep a record contract, you know what I mean? It really sucks. I’m sure Guns ‘n’ Roses don’t have to do that kind of sh**, but when you’re a band like us, that’s on their second album... There’s a lot of things that people don’t understand, even in videos and making albums...”

“Kids will go, ‘How come you did this?’ or ‘Why did you use this artwork?’ or ‘How come that video is like...?’ If you could sit down and tell them what happened, you’d say, ‘Yeah, if I was in your shoes, I’d ask why, too!’ Then they’d say, ‘Wow,’ because a lot of kids don’t understand that you don’t have 100% control. You might only have 50% control. The other 50% a lot of times gets f***ed up, because you’ve got a lot of people who think they know what they’re doing with rock ‘n’ roll; or think they know what they’re doing with their interpretation of what a band is, when you know what it is, because you are what it is.”

Does it bum you out to think about--I’m sure this is a stupid question--the responsibility of an artist and the impact that their lyrics can make and when you convey messages like “Psychedelic Sex Reaction**” or “**Slave Your Body**” or something?

“Yeah... It’s such a hard question. It goes, like, to the (rap group) Body Count thing. How far do you go? It’s hard to say. Like I said before: Everybody is going to have to stand before God and be judged according to his works and what you’ve done with your life and how you’ve lived. Maybe for that individual it’s totally right and moralistically okay. Now, if tomorrow I wrote a song where I was a f***in’ child molester that was going around chopping off kid’s heads, and it was a f***in’ hit song; obviously there’d be something mentally f***in’ wrong with me, you know what I mean? If I started saying, ‘Oh, it’s freedom of speech,’ then people would be going, ‘That guy’s a f***in’ loon!’ It depends on each person’s thing. The problem is: Who’s to say it’s wrong? Tipper Gore? Who is she to say it’s wrong? There is nobody in the world that can really make that judgement. Only God can make a judgement.”

**Do you get misunderstood or get some weird reaction from the record label or people in the band about your beliefs and some of the things you communicate?

“I don’t think so, really, anymore. There was a time, yeah. The guys in the band, we’re all Christians. We say a prayer before we go on stage and things like that, you know what I mean? There was an incident recently. We were scheduled to play The Limelight, in New York. I’ve been there before twice. It’s an old Catholic church. In the backyard the priests are buried there and the nuns. It’s gigantic. It’s an old cathedral. They have crosses up everywhere and stained glass windows and everything, but ‘It’s not a church no more,’ they say. We got booked in there on a Sunday night, which to me is even a hard pill to swallow: playing on Sunday, because I know you’re really not supposed to be working on Sundays. I just told ‘em that I refused to play there. A couple of the guys in the band were totally on my side, ‘Yeah, you’re right man, we can’t play there.’ A couple of the other guys, even though we’re all Christians, were going, ‘Well, I don’t know. If it’s not a church anymore...’ and the management was, ‘It’s not a church anymore,’ and the record company was, ‘What are you, crazy? It’s not a church.’ But

I've been there before. I've seen people f***in' in the aisles on a Sunday night, people on ecstasy and stuff like that.

"To me, it's just sacrilegious. Here you are with the big cross and you're on stage... I'm not saying that we're up there doing anything wrong, but there are elements of some of the songs that aren't totally good, like 'Slave Your Body' or something like that, which deals with lust. I just couldn't see us doing it. I told the record company, 'They can do whatever they want, but there was no way they were going to get me to play in that place. They thought I was crazy for a couple of weeks and then people would be able to talk me into it, but I just stuck to my guns the whole time. Even though it might sound crazy to somebody else; to me, that was like flipping off God and everything I've been brought up to believe.

"I believe that God has helped me create and get to where I'm standing right now. I didn't even pick up a guitar until I was 17 years old. I knew the only way I was going to make it is if I prayed a lot to God and then I can just work like 10 times harder than anyone else in order to, you know, catch up to the guys that were 20 and were already in hot bands near where I was. By the time I was 20, I was in the hottest band. I attribute that to God and nothing else. My will to succeed and stand for something I believe in...so I'd practice for 10 hours a day instead of four hours a day. So, I wasn't going to get up on stage and flip off my finger at God."

**Do you believe in a personal relationship with Christ?

"Yeah."

**How did that come about in your life?

"I was really a f***ed up kid. I was always hanging out with the wrong crowd. I hung out with Mexican gangs. I was heavily into drugs and sh** like that by the time I was in fifth or sixth grade. By the time I was in seventh grade I was dropping acid and I was doing coke by the time I was in ninth grade. I was f***ed up. My mother and grandmother always went to church, so, once in a while, I would go. So, there was always that little kind of connection, but I never read the Bible by myself. I just heard the preacher talking to me that there was a God, blah, blah, blah. I believed that there was a God, but I never checked it out myself.

"I was 15 years old or so and my mom took me and said, 'You're going to get baptized next week.' So, I went and got baptized as a Mormon. To me, it was kind of a kooky church or whatever, but she was making me go every Sunday, because she knew I was all mixed up. I guess it was the only way she was trying to tell me, 'Get your life together.' So, she got me baptized as a Mormon. But, even though I believed in God and had just been baptized and was like: He was supposed to wash away all my sins and a new life kind of stuff. Sh**, that very day, like two hours later, I was robbing this store. A few of my friends kicked in the doors and busted in and stole about \$8,000 worth of sh**. So, obviously, to me, even though I was baptized, I was still kind



Derek

of like going, 'Well, sh**, here I go again.

"I think it was until I was 17. It's a really weird story, but I'll try to make it short. I took a hit of acid and I was laying in my friend's room and there was a big party going outside. I shut the door and was listening to Black Sabbath. He had all these blacklight posters, like Jim Morrison, Jimi Hendrix, Janis Joplin, The Grateful Dead and stuff, and he had a blacklight on. We were giggling and laughing and sh** and playing air guitar, like kids do. I was laying on the bed going, 'F***, I'm f***ed up.' I was looking at all the posters and then I started listening to the lyrics. I'd never really listened to the lyrics before. Ozzy was going, 'I think it was true, it was people like you that crucified Christ...will you be so sure when your end is near and say you don't believe?' (from the song "After Forever"--Ed) and sh** like that, you know?

"I was flipped. I thought I was in Hell. I was on four-way window pane and, for the next 15 hours, I tried to convince everyone around me, 'We're in Hell, man!' Everyone I

looked at was like that movie, Night Breed.

Everyone was like a weird creature. I went to my cousin's house an hour away or so and I laid in his bedroom for three hours just praying to God, 'Get me back to Earth and I promise I'll get off drugs and stuff.' Finally, I started coming down and stuff. I prayed to God and promised Him I wasn't going to do any more drugs and stuff and I was going to try and change my life and stuff.

"A week later I told my mom, 'Buy me a guitar, I'm going to be a rock star.' and she was kind of like laughing at me. I said, 'It's the only thing I ever wanted to do, was to be a musician.' I always kind of thought, 'I'm 16. I'm getting too old,' because you'd think about kids like Michael Jackson or The Monkees and stuff like that and go, 'Wow, man, they're teenagers.' I always thought, 'By the time you were 15 or 16, if you weren't bada**, then you weren't going to do nothing. Like I said, I just dedicated my life to playing music and I started reading the Bible on my own for the first time. I would just read it from front to back cover.

Then I got baptized maybe a few years later. It was a church, but it was just a Christian church. It wasn't like a man-made religion. It was called the Church of Christ and they believed in what the Bible said, and that was it. There was no, 'We're gonna make a new rule up next week that says you've gotta cut your hair,' you know what I mean?

"So, I got baptized at that, when I knew the reason I was getting baptized for. I stayed away from drugs. I took a couple hits of weed every once in a while. I probably didn't smoke a joint for 10 years. I'm not saying people shouldn't do it; it's just not for me. I do drink a lot of Budweiser and stuff like that, but I don't drink hard alcohol, because I know what happens: I start getting in fights and start getting crazy. The devil comes at me, you know what I mean? The guys in the band say, 'Did you become a demon, Derek? Get him back in there!' So, I don't drink hard alcohol, because I get a little crazy. I guess it's probably the side that wants to rebel, the part in me that's still pi**ed off and angry and wants to fight. That's where the spiritual side comes in and you say, 'Forget about that stuff. There's more important things in life than just being an a**hole and having fun all the time.'"

"...we should go out and spread the Word of God. I don't know if I'm doing that."

**Are there people in your life, like at church and stuff, that don't understand the rock and roll lifestyle and mixing it with the commitment to Christ and stuff like that?

"Well, yeah, I think so. Like I said, my mom and grandmother are real spiritual. My sister, she's a Jehovah's Witness. We always have weird kind of conversations, because she's into the religion thing, you know what I mean? I'm kind of like, 'What do you mean, you can't drink any tea or come over to my house if there's more than 10 people over there?' That's f***in' ridiculous. I've never read that in the Bible anywhere. They've got all these weird rules and regulations. But, for her, it works, you know what I mean? My whole family has kind of a spiritual background, so there's always that kind of thing, where they're like... My mom says, 'Why do you have to swear? Why'd you have to say that?' They don't understand that you're trying to convey a feeling...like a movie. That's what they'll do in a movie. Sometimes that comes into play, but for the most part, everyone's 150% behind me, totally."

**A lot of the people that read Heaven's Metal are gonna... What I usually do when people swear and stuff, I usually put "f-asterisk-asterisk-k." ...They're not going to understand it.

"And they're going to say, 'What's this guy doing, swearing?' Like my mom says too. 'Why do you swear in your interviews?' Maybe you should delete those. It's hard when you're around ten dudes on a bus, going down the road, four hours sleep and all you hear is, 'f***, sh**, you c***-s***er!' all day long. It becomes a thing in your vocabulary. Even my wife says every time I get home it takes her two weeks to retrain me. 'I train you. You're just like a dog when you get back home! You're swearing, your temper's real high and stuff.' People don't understand when you're on the road, it's like you get five or six hours of sleep, you're playing on stages, and it's a Saturday night every night. It's pretty tough. Just because I swear doesn't mean I don't believe in God."

**Do you think you'll ever come to the point where you feel like God wants you to tell people from the stage to follow Him or stuff like that?

"You know, I always kind of felt that there's gonna come that time, but, you know, I don't how or when. I don't know how to go about it. It's like a weird thing, you saying that, because I always kind of thought that's what I'm kinda like really here for: the bigger picture; rather than just writing songs for myself and the band. But then, maybe I'm starting to get there with songs like 'Down the River of No Return' or 'Redemption' or something. I don't know. It's just something that has to fall into place without too much thought about it, or else it won't be real, you know?"

**It's wild to think God may be doing something with music, to where He puts a lot of these bands together. Maybe they're not all devising some sort of scheme on how they're going to evangelize the world, but God maybe has something in mind, where He's just going to go, "It's time."

"Who knows? It definitely feels like we're starting to live in the endtimes. When you read the book of Daniel, Revelation, Ezra and stuff like that, you just go, 'Wow, man! We're getting close.' There's not a person on the planet who can stop it from spinning out of control. There's always those people that refuse to believe it, but there always have been."

'Oh, it's going to get better, don't worry.' I really don't see how it is. As long as more and more people are being born and more and more nations are being torn apart."

**Well, Derek, I'm glad to get to know ya a little bit.

"It's kind of weird. You get in this business not to make money, but then it gets to a point to where you need to make some money to survive. There's really not very much money to be made in this business, unless you really make it big, and if you're not there, you're always paying these lawyers and stuff, people who get a piece of the pie that don't deserve to... Anyway, in all of this I get the most enjoyment writing songs like 'Down the River of No Return.' To be able to say what I want to say... It's like, 'Wow, the record company let me do that?'"

"I had a couple of other songs that were left off the album. One was called 'While America Sleeps,' which is definitely just about exactly what is going on in America. They thought it was 'too political...people wouldn't get it. Kids don't want to listen to that. They don't want to hear how the world really is. They want to hear happiness.' I was like, 'What the hell? This is the way it really is.' You've got this guy who's 40 years old in a f***in' executive suit tellin' you what kids want to hear, but every day you play in front of kids. I don't get it. It's weird, but at least I got a few things on the album. Hopefully, the next album I'll be able to do some more of that stuff."

**Is there anything else you'd like to say?

"People look forward to us coming to town. I hope nobody gets turned off by any of the stuff that I say, but if people ask, I guess you should speak up for what you believe in, instead of just being a passivist and saying, 'Well, that's nobody's business.' I think the way God said it: we should go out and tell people and spread the Word of God. I don't know if I'm exactly doing that, but if it does help one person with their life, their troubles and their problems they've been having, then that to me is a great thing to know: that I could have a part in that." HM

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Concert Reviews



Dale Thompson & Rick Foley (Photo by Jim Cagle)

CORNERSTONE '92

This year's Cornerstone Festival in Bushnell, Illinois differed from those of the past, because there was less metal represented than previous year's line-ups. The metal/hard rock bands that were present, though, certainly represented the genre with excellence. If I could've only picked a handful, I would've wanted Guardian, Bride, Dig Hay Zoose and Living Sacrifice too.

Day One of the fest could've been dubbed "the tornado watch," because that was the official weather report for the area. At one point at noon it looked like the dark, blackened sky with swirling cold air blowing into the hot area would create a funnel cloud that would touch down on the festival grounds, ripping up tents and tearing apart stages, etc. (Ted Kirkpatrick would've been a great person to hang with during this time, due to his knowledge and fascination with these ferocious acts of God.) The bands that played in the

afternoon were of the loose "alternative" category: Jimmy A (pop), Ashley Cleveland (blues), Love Assembly, Hip Dream and Raspberry Jam (alternative rock). The rain did come down in blankets in the afternoon, so the uncovered impromptu stage and the main stage were cancelled for the day. The artists slated for the main stage, The Throes, Mad At The World and Margaret Becker, all performed in the two "indoor stages," where the evening encores took place. The two bands who rocked this night were **Bride** and **Crashdog**. Even though there was a massive mud trench around each of these tented stages, the attendance was big and the rockin' was intense. With the mud as bad as it was, you can just imagine the appearance of the stage divers after the Crashdog show.

Bride sounded better on its tour with Stryper than it did this night, but they dug into a blistering hard rock groove nevertheless and had the crowd bouncing. A couple new tunes from the upcoming "SNAKES IN THE PLAYGROUND" album were played, like "Psychedelic Super Jesus" and "Would You Die For Me," which gave the audience a taste of the heavy things to come from this Zeppelin prodigy. The band played an old favorite, "Hell No," which ended the show with the crowd chanting along to the chorus of "we won't go to hell--no, we won't go!" Bassist Rick Foley pulling down drummer Jerry McBroom's drumset and Jerry diving into the audience (hope somebody caught him!). Dale Thompson was cuttin' loose with his opinions on secular rock stars ("they don't care for you...they don't care if you overdose--just as long as you buy their album before you do!") and alcohol ("...and this Near Beer stuff? It's just an excuse for your sin!"). Whew! He don't hold back!

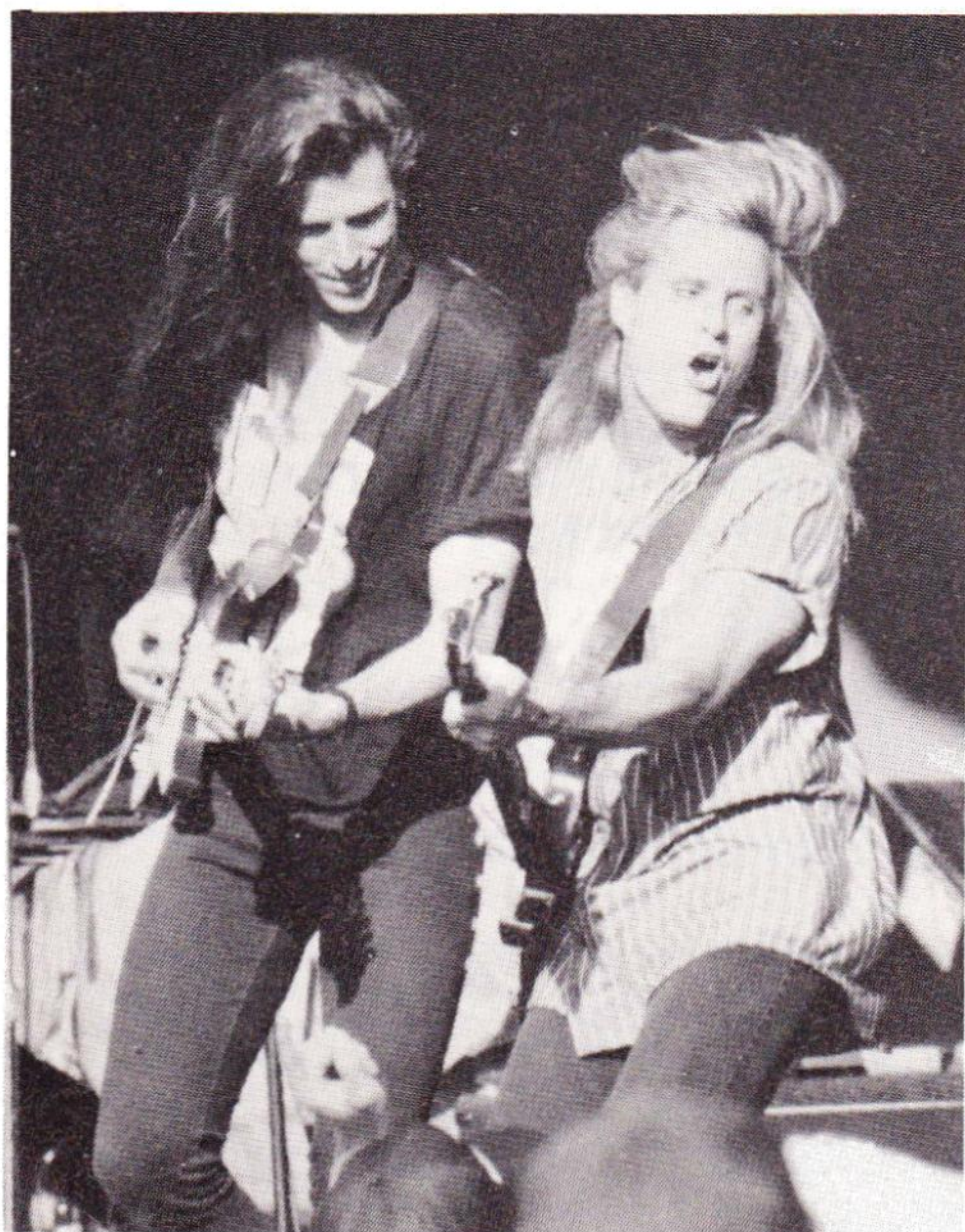
Day Two saw more alternative artists on the indoor stage (**Vigilantes of Love** and **Over the Rhine**), but the "New Band Showcase" displayed one of the hottest underground bands at present--L.A.'s **Precious Death**, who funk and thrashed its audience

with some fresh 'n' heavy grooves. Immediately after this set was a smokin' gig by **Scapegoat**, who traveled from Phoenix, Arizona to unleash its savage 'n' gnarly, aggressive 'n' fast sound. Good stuff.

The main stage got its start this night with a more solid and dry ground for the audience and the party rock of **Guardian**. The band pounded out several of its melodic hard rock tunes from the "FIRE AND LOVE" album, like "Forever and a Day," "Power of Love," "Time and Time Again" and "Never Say Goodbye." One of the highlights was young Joshua Bach's appearance on the song "Send a Message." David Bach's son was completely fearless on the main stage in front of 5,000 or so--just bangin' his head and singin' along (in key). **Cauzin' Efekt** did some rappin' after Guardian and then **REZ** came out to celebrate twenty years of hard rockin' ministry and its ninth year of Cornerstone Festivals. It was funny to look down from the hill at the stage with the XX signs, fog, lights and Roy Montroy standing next to the drum riser and Wendy and Glenn in front. It looked just like the cover of the last issue of Heaven's Metal (except, of course, there wasn't a giant HM logo superimposed over the top)! Just like the new live album, the music was as tight and heavy as ever, and both Wendy and Glenn shared relevant messages that struck the heart of this listener.

Two of Christian music's greatest and faithful artists took charge of the evening encore stages: **Darrell Mansfield** and **The Crucified**. Both artists probably loved every minute of their gigs, because each of 'em had their audience in their pocket before they even took the stage. As always, the energy level was almost at fever pitch prior to The Crucified show, which Marc, Jeff, Greg and Jim performed with vigor, tightness and speed. They were filming a video at the show, which added to the excitement and crowdedness on the stage. Darrell had some new band members with him, including bassist Matthew Chapman (ex-Allies) and a new guitarist from the Stevie Ray Vaughan school of blues playing. It was a somewhat cool night, but it was hot in that tent!

Day Three had only one real metal band playing all day--**Living Sacrifice**. Rappers **Idol King** and **Freedom of Soul** took over the indoor stage, while alternative bands like **Stinging Rain** and **Mellowd Wallflowers** played the New Band Showcase. Star Song sponsored a seminar in the morning on accountability, which featured a panel with Bob Beeman, Jim La Verde and Mike Pritzl talking about the practical details and blessings of accountable relationships. Some of the neat points brought up were: that accountable relationships weren't just with artist-pastor, but with Christian friends; the pastor or person in authority (and authority is shared between the two) must understand and believe in the vision of the artist; and that Pastor Bob wouldn't make a musician who just gets saved work as a janitor for a year before he had him pick up his guitar again. "I don't believe in a penance system," Pastor Bob said. It was a good seminar that fostered some great questions and



Tony Palacios & David Bach (Photo by Jim Cagle)

discussion. **The 77's** played the main stage (between New Zealanders **Hoi Polloi** and rappers **DC Talk**), which was the musical highlight of the fest for many. Their brand of blues-oriented, alternative-flavored hard rock is world class. Not a metal band, but a mixture of The 77's and **Bride** would come as close to a Led Zeppelin sound as anybody. The crowd at C-Stone was painfully robbed of a long set as Mike Roe and company could only play a short 45-minute to one hour set. It usually takes this long for the band to hit that mesmerizing high gear. **Living Sacrifice** gave a preview of what their summer tour would be like with a thrashin' evening encore set. **Adam Again** shook the other evening encore stage with mega-groovin' alternative tunes delivered with a non-stop intensity and passion.

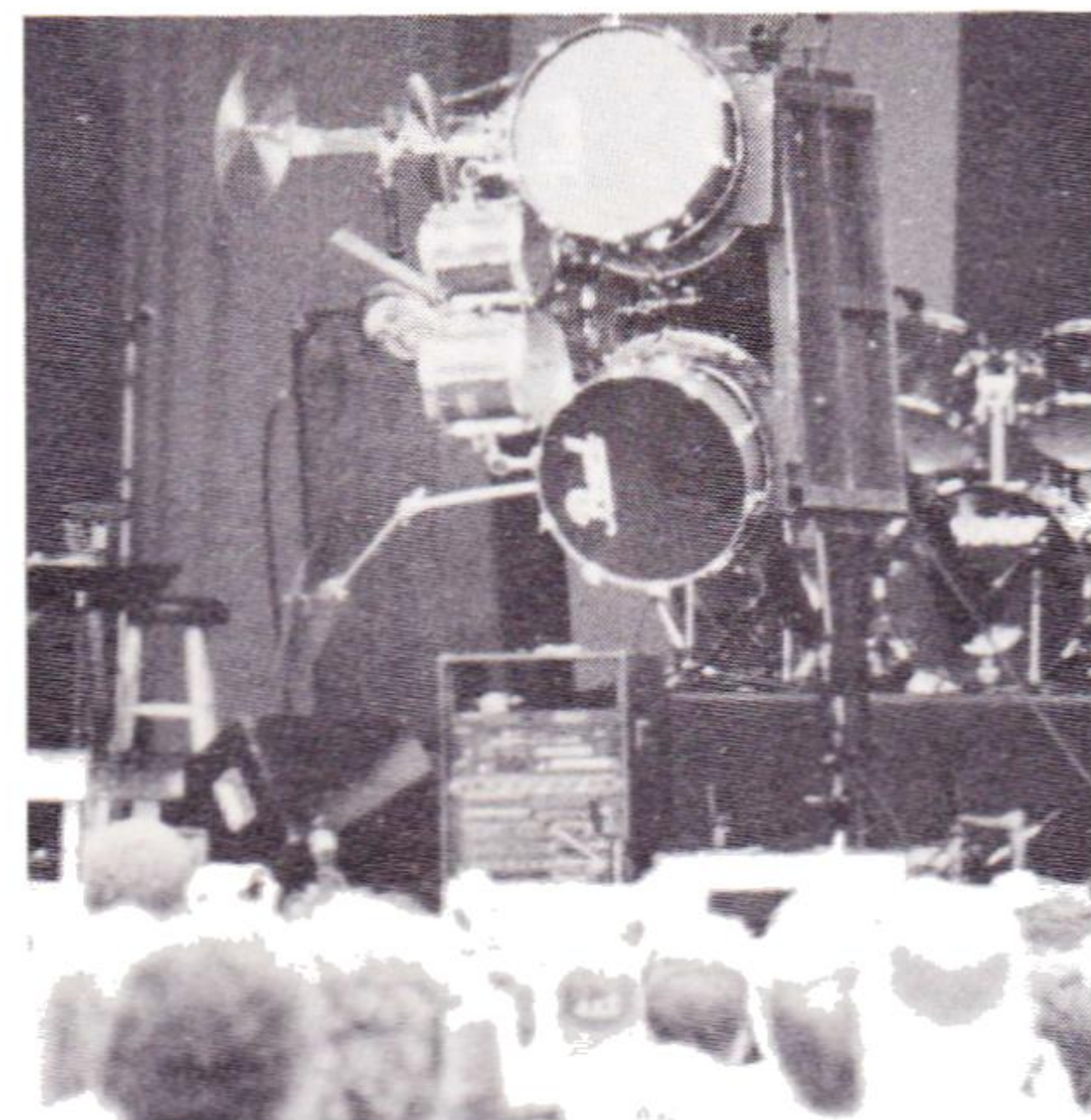
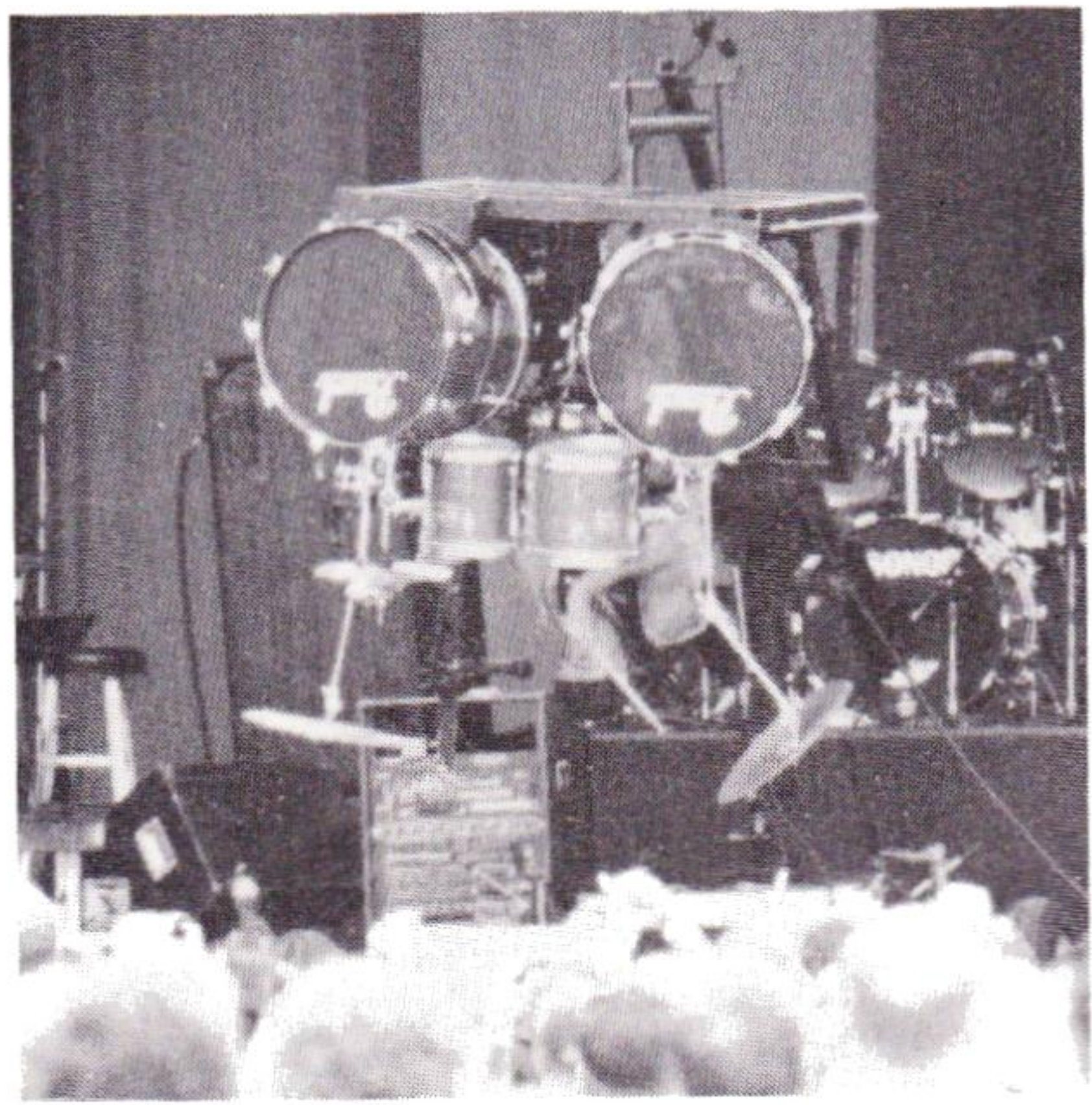
Day Four of the fest started off with an industrial bang, with Austin's **Deitiphobia** playing a hot set on their "suspended with chains from PVC pipe keyboard rig." While Deitiphobia's industrial music leans on the dance/house side, **Circle of Dust** and **Mortal** tend to weigh a little heavier musically. Both of these industrial bands shared one of the evening encore stages for a hot 'n' sweaty night of jammin' noise. Circle of Dust, the brainchild of **Immortal's** Scott Albert, had several television screens with various images decorating the stage, as they proved to mix a tasty blend of very heavy, speed metal oriented industrial sounds. Scott leaves his guitar and center stage position in front of the microphone during the set and sits down at a second drum set and adds to the loud percussion going on. It was pretty impressive to feel the energy Circle of Dust created with its intense sound. This reviewer used to be highly skeptical of **Mortal's** classification in the metal genre--especially after seeing the band's first gig and listening to its album--but this concert, which featured guest appearances from Jeff Belew and Jim Chaffin of The Crucified, was dominated by heavy guitar riffing and an intense beat. Mike Pritzl of **the violet burning** commented during his "sermon" how distracted he was by the music blaring out from the tent next door and how he wished he was over there catching it. He even joked about everyone leaving his set and going over there to watch, but his captivated audience probably wouldn't have gone for that, because the violets were burning this night. The swirling guitar tones from guitarist Shawn Tubbs were right on as ever and the atmosphere of creative, emotional expressions of passion was thick. Like last year, the best "sermon" this reviewer heard was delivered from Mr. Pritzl, although Kemper Crabb had some really thought-provoking things to say about the Christian's heritage, especially during the Crusade period, where saints of old tried to establish a society based upon God's Word. Mr. Pritzl emphasized the realness of evangelism and the need to befriend our lost friends, instead of exploding or dumping a "Gospel vignette" upon them. He also reminded us that being saved wasn't a matter of not listening to Led Zeppelin anymore or hanging around only Christians. "Show that person that you care for 'em," he said, "take 'em to see 'BATMAN RETURNS.' Be a part of their life."

The daytime festivities on Day Four featured two of Kansas City's most happening,



From top: DJ & Jason Truby of Living Sacrifice; Seraiah's

Quinton Gibson (Photo by Steve Craig); and a moment of the Larry Howard Blues Jam (Photo by Jim Cagle)



Newsboy Peter Furler's drumset (Photo by Jim Cagle)

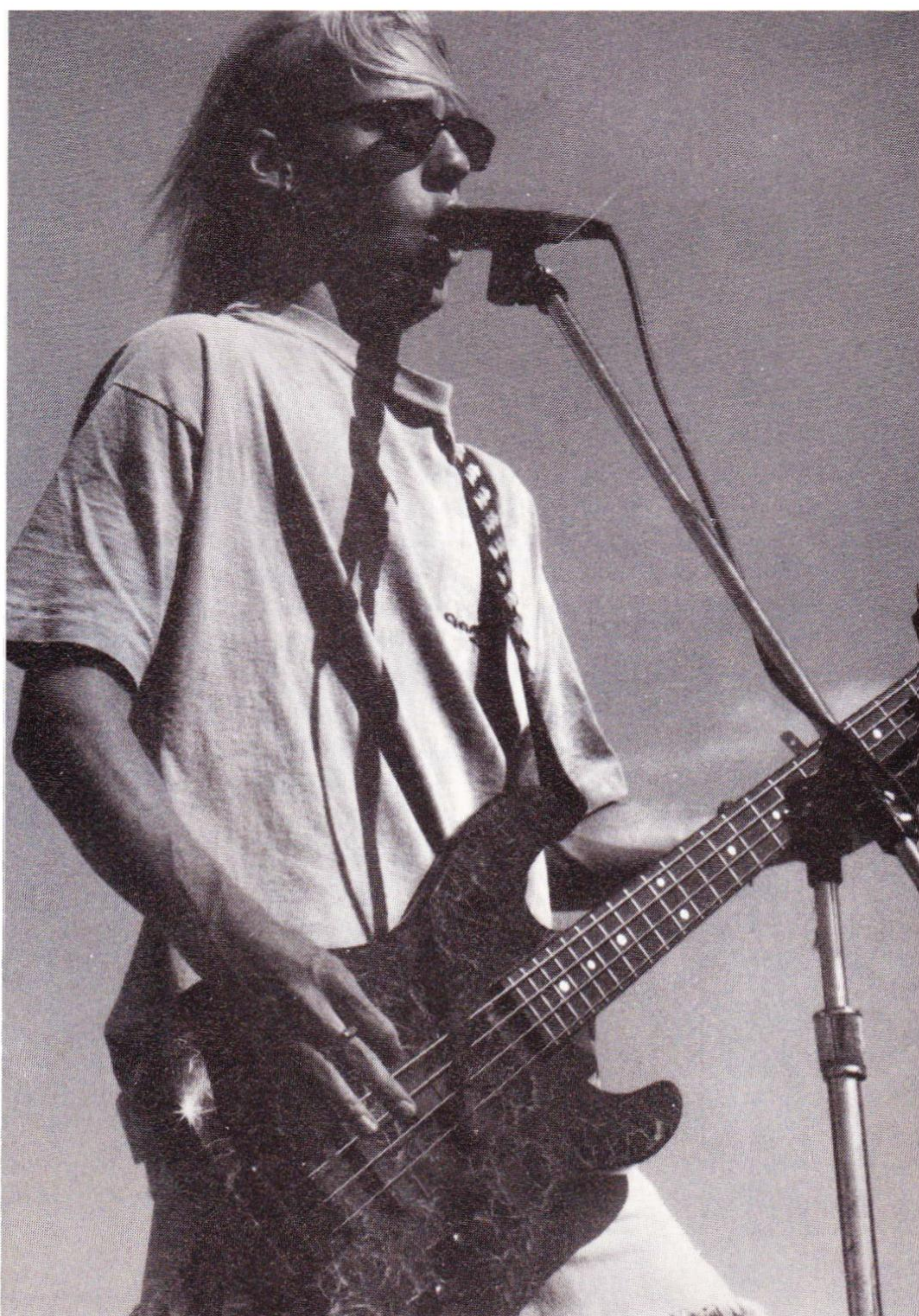
groove/funk-oriented bands: **Dig Hay Zoose** and **Hot Pink Turtle** (who Dig Hay Zoose lists as its major influence), which, unfortunately, were playing at the exact same time. Hot Pink Turtle's showed the groovin' brilliance that any of its demos only hinted at. It was funny to see how the band showed the audience that it had just signed a deal to R.E.X. Records: someone held a poster board with "R.E.X. Welcomes Hot Pink Turtle" written in black magic marker. (I couldn't think of a classier way to deliver the message, can you?) Dig Hay Zoose put on what was probably the most memorable metallized moment of the fest when Phil, the lead vocalist, announced, "It's July fifth, so we're going to do some Christmas carols!" and the band launched into a very long and fun medley of classic Christmas carols put to secular hard rock hits of the past. They covered "Hark, the Herald Angels Sing" to the tune of Zeppelin's "Black Dog;" "God Rest Ye Merry Gentlemen" to the tune of "One" by Metallica; "The First Noel" to Motley Crue's "Looks That Kill;" "We Three Kings" to Yes'

"Owner of a Lonely Heart;" "Silent Night" to AC-DC's "Back in Black;" "Joy to the World" to Black Sabbath's "Paranoid" (go figure); "Gloria Excelsis Deo" to Van Halen's "Runnin' With the Devil" and some carol I missed to the tune of "Purple Haze." The band laid back and performed these tunes as tight as a tick and offered the audience a lot of fun (but only for those who don't freak over the musical pieces instrumentally covered). Another cover the band did really surprised the audience was the old Stryper classic "Makes me Wanna Sing," which Phil sang very well. The band's originals rocked with a tight groove that showed the familiarity of the songs by the band.

Topping off the main stage on day four was **The Newsboys**, that fun bunch of touring guys that finally got a chance to play the infamous C-Stone Festival after years of wowing crowds at most all the other major festivals. The hit of their set was Peter Furler's drumset, which spun upside-down (as pictured). This set was prelude to the anticipated **Larry Howard Cornerstone Blues Jam**, which was recorded for a live album. Larry's guest musicians included **Mark Farner, Glenn Kaiser, Darrell Mansfield, Jessy Dixon, Eddie De Garmo, Margaret Becker and Guardian** (to name just a few), who played the "Pick up your Cross" tune from the "PORTRAITS OF A SPIRIT" album and a brand new one.

As usual, this year's fest featured tons of diversity. One highlight was the Coffee House tent, which featured some excellent acoustic avenues, like **Lost Dogs**,

Precious Death (Photo by Steve Craig)



Jesus Freaks (Photo by Steve Craig)

the "At the Foot of the Cross" worship ensemble, **Kemper Crabb** and **Mark Heard**, who tragically suffered a heart attack immediately after his performance and is at press time still in a coma. (Please pray for Mark and consider helping his wife pay the horrendous medical bills that are going to come her way. Look for an address for a fund being set up in the next issue.) He's opened his eyes and breathed on his own a few times, but his condition was still extremely serious at press time.

The Impromptu Stage, which gave an "open mike" type of platform to underground bands, sported some unusual bands, one of which was the newly-signed Narrowpath recording artists **The Jesus Freaks**, who put on a rousing performance of hooky thrash numbers to a fairly large crowd surrounding the volleyball court and skateboard ramp near the stage.

Both **Novella** and **Seraiah** put on excellent "unplugged" acoustic sets in the Star Song tent that showed the bands' diversity and talent. Novella's acoustic versions of "Story," "Do We Just Surrender" and "Lay it on Me" were very hot. Jonathan was simply accompanied by guitarist Derek Jan, while Seraiah had drummer Kyle Dietz up on a platform and guitarist Quinton Gibson accompanying singer Brad Beckey.

Overall, the festival was a grand vacation and revival time for thousands of Christians to hang with like-minded individuals and see a broad cross-section of the body of Christ working, playing and jamming together. It's no longer a secret that Cornerstone is the hottest festival going for "on the fringe" music, so get yer body there next year, ya hear?

--Doug Van Pelt

WHITECROSS

Another Rio Grande Valley sunset shadowed the ever so popular and beautiful palm trees upon the Pharr convention center. Before the show the crowd was scattered throughout the convention center. Some were near the stage, others were buying their favorite Whitecross t-shirt and paraphernalia.

As the house lights went down, special guest vocalist Jennifer Garza was introduced. She appeared from behind the closed curtains and sang a couple of spiritual songs with the aid of demo tracks. This got the crowd excited in what was to come. The audience responded very well to this young lady's talented voice.

When the MC finally announced Whitecross, the crowd moved closer to the stage, the curtains came open, and the band hit the stage with a powerchord that jumped into "Love is our Weapon." Close to the end of that song the PA system went out. The band kept going and finished the song without a hitch. That didn't stop the band. After the PA problem was taken care of they played other tunes like "No Second Chances," "Because of Jesus" and "Good Enough." The intensity the band came on stage with was still alive. What an awesome light show! The lighting system added to the group's tight sounding set.

Scott Harper's bass solo was impressive. Only three months with the band, this Dallas native showed some good bass playing with his hammer-on and slap techniques.

Rex Carroll first had the audience awed with his unbelievable solo acoustic work. This man is truly blessed! After that he went back to his electric axework and incorporated his known solos-- "Nagasaki," "Flashpoint" and "The Eternal Fire" into his presentation.

Mike Feighan's drum solo reminded me of veteran drummer Tommy Aldridge (Whitesnake, Ozzy...). He pulled off a great solo with and without drumsticks. He was energetic throughout all of it. All three solos showcased the players' significant talents.

"Enough is Enough" ended the show with Scott Wenzel playfully shooting the audience with a super-soaker water gun. The crowd wanted more and, for an encore, the band replied and jumped into "Tell Me The Time." Rex Carroll said that they would have to come back to the Valley next year with this type of crowd response. The entire crowd sang along and lifted their hands as the band performed the popular "In The Kingdom." The encore came to a close with the Rock/Rap song "Holy War." Scott Wenzel ministered afterwards to an attentive audience and brought on stage a special person with a touching testimony.

"Let's bring more groups like these more often down here," said a joyous audience member. This was a great show, to say the least. Whitecross put on the best show that this valley has seen in a while. Thanks guys!

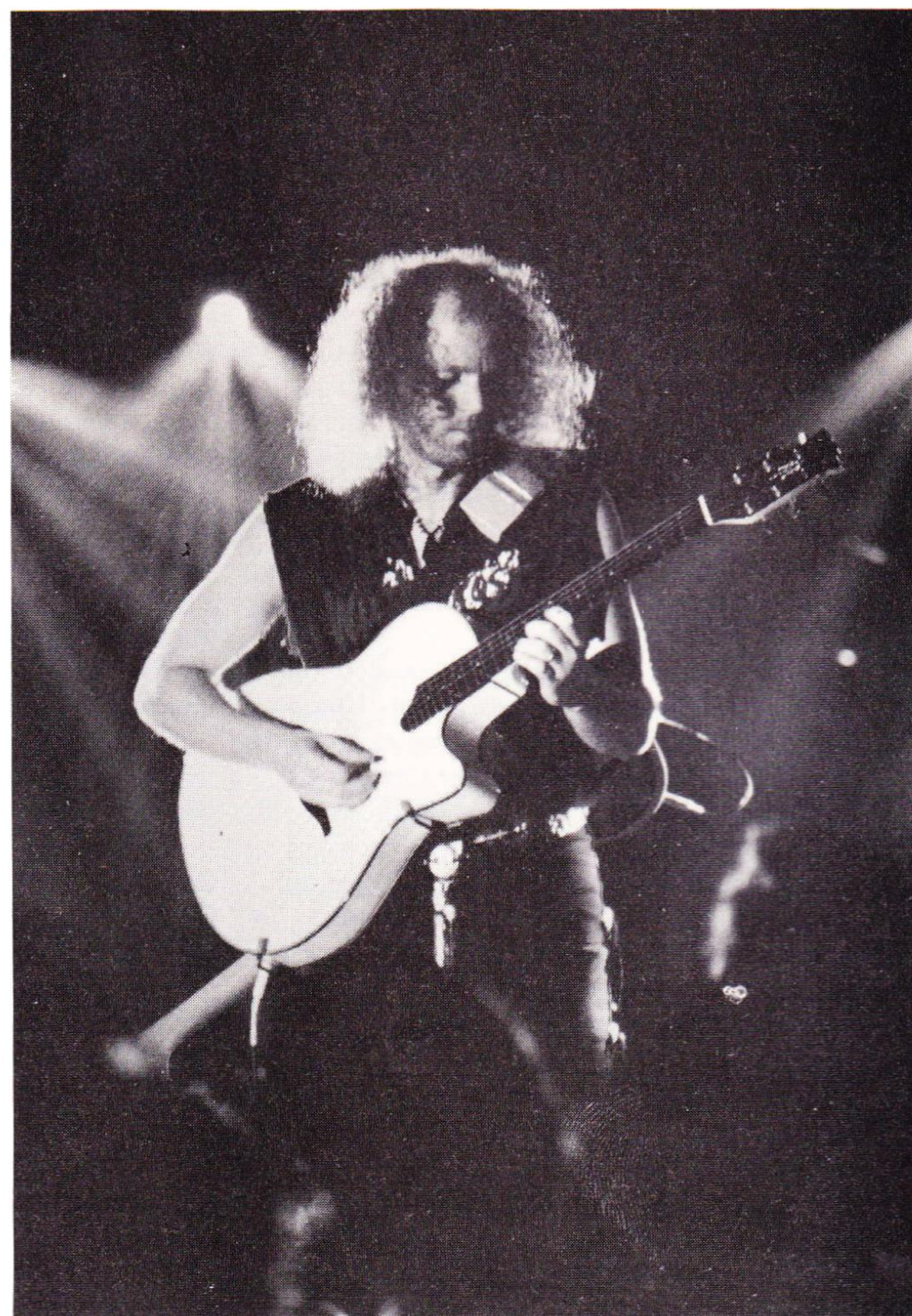
--Mario Garcia

SACRAMENT

On an overcast spring evening in Burlington, Vermont, Sacrament blew into town and turned it into Gnarlington, Vermosh. Before a packed crowd at the local secular Thrash club, the guys from Philly cranked out some of the best and tightest Thrash I have ever heard.

The stage was set, the lights were low, and new member Rob Wolfe began by picking his acoustic guitar in 6/8 time, while bassist Erik Ney followed in a haunting duct. It was the intro to the title track of their new album (tentatively scheduled to be released in August) HAUNTS OF VIOLENCE. As the song kicked in, the place went wild and never let up. The first taste of Rob's new vocals was nothing short of awesome, and he continued to impress throughout the night.

After the oldie "Slave to Sin" (from TESTIMONY OF APOCALYPSE), another



Rex Carroll (Photo by Mario Garcia)

new song from the upcoming album was introduced by Rob: "This next one is 'Destructive Heresies,' and it's about the creation of the world. It goes back to the beginning of time, and it's a contrast of different beliefs. How many of you think that the world was created by chance, and how many people think the world was created by a Creator? This is God we're talking about in this song." As expected, that started some of the heckling that erupted every time they talked of their faith. However, the Christians there were the loudest bunch of all and erupted in cheers at the same time.

Then came my favorite song from the TESTIMONY album, "Valley of Dry Bones," with those powerful group chants. The next four songs were from the new album, and they totally ripped with plenty of crunch and showed guitarist Mike DiDonato's soloing virtuosity and lightning-fast speed on difficult riffs. Erik was, of course, shredding on bass, hands flying. The mosh pit was going strong. Drummer Paul Graham's double-bass pounding in addition to the tightness he displayed with the rest of the rhythm section had people's jaws dropping. After playing "Souls in Torment" and "Supplication of the Destitute," a member of the crowd asked what Sacrament believed in. Rob responded, "We're all Christians. We believe in Jesus Christ. He's God, and He died for our sins, and He rose from the dead." (crowd applauded and booted)

"Portraits of Decay (Necrosis)" and "The Wicked Will Rot" followed. The latter

song was filled with tasty time changes, and Rob added a comment about that song that explained why the righteous will not rot: "Anyone who is righteous is only righteous because God forgot all the bad stuff you did." A person in the crowd shouted, "What about all the good things I've done?" Mike responded, "They won't get you to Heaven."

To introduce the song "**Separate From Iniquity**" (from the **PRESUMED DEAD** demo), Mike said, "This song is talking about separating yourself from sin. This song applies to me a lot, because about six years ago I was a total drug addict--addicted to drugs, alcohol, sex, everything you can think of. And what happened was that a friend of mine told me about God and what Jesus Christ did for me. He came into my life, got me off drugs, and now I'm living for God."

Sacrament ended the show with the new songs "**Seared Consciences**" and "**Under Threat of Death**," oldie "**Testimony of Apocalypse**," and brand new "**Carry the Corpse**." During the last song, a person in the crowd fell to the ground feigning death and the crowd picked him up and lifted him over their heads while circling around. Rob announced that they would talk with anyone who had questions or wished to challenge them on anything.

After watching the show, I can say that anyone who sees these guys live will have a hard time picking another band as the best live show of 1992. Of course, they stuck around afterwards and ministered, then it was back to the house for a good (not so good?!) sleep, and then off to open for Nuclear Assault in New Hampshire (which I heard was a great show--Sacrament, I mean!). The guys are a total blessing, and I would encourage everyone not to miss a Sacrament show within a 200-mile radius of you!

--Marc Carpenter

STRYPER

Knott's Berry Farm saw a different Stryper perform on April 24th. This incarnation of the band featured Oz Fox, Tim Gaines, Robert Sweet and...Dale Thompson?!

The double-set evening started off with a bang, as each member slowly strolled on stage. The guys played through songs from **AGAINST THE LAW** and covered tunes from **SOLDIERS...**, **TO HELL WITH THE DEVIL** and **IN GOD WE TRUST**. The sound for the first set was rough, yet the second set made up for the first. Dale Thompson's presence obviously gave the band a new feel, which really began to click by the second and stronger of the two sets.

Highlights of the evening were how Stryper kept a great attitude with the audience and shared a lot of their hearts. For example, Oz Fox sharing his feelings and asking for prayer and encouragement was a nice delight. Also another highlight was Stryper performing a Bride song. And would you believe it was "**Everybody Knows My Name**?" It was the tightest version I've ever heard and it showed how qualified Oz, Robert and Tim are as musicians.

By the end of the evening, after two 40-minute quick sets, you could say you saw and heard the beginning of something really special. Be on the lookout for these guys to write some hot new tunes. (Official word is

that Dale is not officially joining Stryper) Old and new together and starting again, it was a treat to be a fan, for you remembered the past yet were excited for the future. Keep these guys in prayer.

--Charles Gates

GALACTIC COWBOYS/ KING'S X

Finally!!

The day we here in Austin have been anticipating for a year now has come! King's X has returned to the lone star capitol in support of their new self-title album, and if that wasn't enough to make me do cartwheels, opening the show were The Galactic Cowboys!!

Getting to the coliseum before the guys did, I had a chance to admire the HUGE banner that went from one end of the stage to the other, with the King's X logo looking very majestic. Doug (Pinnick) arriving for sound check told me it was the first time they got to use it, so he had to get a picture of it.

Anyway, on to the event! The Cowboys hit the stage with the coliseum almost half full (it holds 3,000) with the all too-familiar animal sounds playing through the P.A. Suddenly Ben (lead vocalist) begins to rip into the intro of "**I'm Not Amused**" on his acoustic, which then ignited the rest of the band into the song. Not letting up at all, the Cowboys quickly established a great relationship with the audience as they continued to rip into their brand of "moo groove."

"**Kaptain Krude**" and "**Sea of Tranquility**" were just monstrous, showing the power of the band's sound, while "**My School**" and "**Why Can't You Believe in Me**" showed off the awesome four-part vocal harmony that they pull off live. And, if Monty's stage antics weren't enough, Ben had noticed a mosh pit happening in the front of the crowd and, as the band played, he looked out to the crowd as to say, "Can I play?" Before I could blink, Ben dove off into the crowd, but I think some of



Oz Fox (Photo by Doug Van Pelt)

them didn't grab on too well, as I saw him on the ground, but he seemed to be okay as he scrambled to get back on stage. The band ended their set with "**Kill Floor**," which sent thrashers into a frenzy! Now that the crowd was beyond warmed up, it was time for the main event.

King's X hit the stage with tradition, opening with "**King**." The guys took command of the audience's attention with their huge sound and (a first-time treat for Austin) a spectacular light show that didn't stop. Taking a second so Doug could remove his jacket, the band then slammed into "**The World Around Me**." The set list was great! Not only did they obviously do their popular songs, such as "**It's Love**," "**Black Flag**," "**We Are Finding Who We Are**" and "**Shot of Love**," but they also pulled out songs that are now rarely heard, such as "**Mission**," "**Far Away**" and "**It Makes Me Wonder**." Wow! Talk about icing on the cake! The guys also did classics, such as "**Goldilox**," "**Summerland**" and "**Over My Head**," which Doug started in a capella, which he also ad-libbed and stretched out in the middle of.

At one point between songs Doug began to play the intro to "**Out of the Silent Planet**," but then began to laugh, as to say, "Psych!" Ty's guitar playing was exceptional this night. Playing with grace and finesse on their ballads to all out five-alarm jamming on "**Moanjam**," which Jerry ended in a very impressive drum solo that made me wonder if he



Steven Patrick (Photo by Peter Petretta)

was about to drop off his drum throne, but he just kept coming back with more! Whew! "Lost in Germany," "The Big Picture" and "Prisoner" were included in the show.

The guys returned to screaming fans for three encores, the last being "Not Just for the Dead," which Ty did an extended heart-moving solo with E/bow. In the middle of the solo he played a little of "O Come, All Ye Faithful," which just blew people in the audience away! After the song, the guys regroup in front of the stage to thank everyone and wish everyone, "and lo, go in peace, faith, hope and love." These two Wilde Silas groups have proven that they are nothing short of world-class bands and this night was nothing short of being spectacular!

--Joey Knight

KING'S X

(What?!? Another King's X review? This show in Atlanta's Roxy Theater was so special that this unsolicited review sent in by a subscriber had to be printed. Besides, who else deserves double coverage besides King's X?--Ed)

In the summer of '91 I finally saw King's X and, needless to say, it was the best show I've been to...that is, until now. The first thing I noticed was the large crowd, three times as many as last year. Maybe their following is growing--and rightly so! The opening band, The Lost, whom I've never heard, lost my vote,

so let's not waste valuable space here.

You may be surprised at a certain King's X fan I had the privilege of meeting during the intermission: Hiding out in the balcony was none other than guitar legend Kerry Livgren. The show started with the guys flyin' into "The World Around Me." A moment was taken by Doug to express how pleased he was with the turnout, before playing the ole fav. "Shot of Love." Other tunes cranked out by the band were: "Lost in Germany," "Summerland," "We are Finding Who We Are," "Ooh Song," an extended-jam version of "It's Love" and "Prisoner."

Then things started going haywire for Doug. At the end of "Fall on Me" he blew a couple of amps, so, after about five minutes or so, replacements were rigged and the music continued. "The Big Picture" and "Mr. Wilson" preceded "Wonder," where Doug riddled himself of two more amps. He then

explained, "This is really weird. I've blown four amps in 15 minutes!" After trying different things, he returned to the mic and apologized for the inconvenience and the wait. He then told us, "Give us a few minutes to set up the drums and you guys will get a special treat. We're gonna have to finish up with an acoustic set." I couldn't believe it! The rare acoustic show I'd read about in my fav. mag (Heaven's Metal) was about to be witnessed first-hand.

After about 20 minutes the trio sat down with instruments in hand, looked at each other and said, "Well, what'll we do now? We're just wingin' it now," Doug exclaimed. I must commend the guys for the great attitude they kept through their ordeal. The "second show" started off with "Everybody Knows a Little Bit of Something." Then, the highlight of the evening for me, and I believe the band also, was "Goldilox." The crowd transformed into a group of friends and sang the whole song--quite well I might add, with Doug acting as our song leader, keeping us all together with his hand motions. "That was beautiful," Ty bragged. "How do you stop something like that?" said Doug, and then started into "Moanjam" for a few seconds and everyone had a good laugh. They then continued with a first-timer on the acoustic set: "King!" Then (they) reached back to the first song written by the band: "Far, Far Away."

The only cut off the latest album that made the "unplugged" set was the first

single: "Black Flag." Afterwards, the guys were nice enough to let us handle the vocals again on "Over my Head." For the curtain call, we got another never-before-heard acoustic tune: "We Were Born to be Loved." Then this once-in-a-lifetime show ended with "Mission."

Who can compare with this kind of talent? These guys are first-class all the way, but, even though we already knew that, it sure is fun to watch 'em prove it one more time!

--Ronnie Bowden

HOLY SOLDIER

Recently (July 2nd to be exact) we here in Austin had the pleasure to hop aboard the "last train" with Holy Soldier as they rolled through the big bad state of Texas!

One disappointing factor was the turnout. About 100 people showed up to this, though the club (because of its anniversary) put the show on free of admission to the public! Go figure!? Anyway, as the band was being stalled to start the show, fans could see drummer Terry Russell bouncing off the walls, anticipating to get on with it. Finally, the club music was turned off at 12:30 a.m. (1/2 hour behind schedule) and the guys came ripping into "Tear Down the Walls." Coming on professionally strong, it made me wonder why this group isn't out on the road with Slaughter or Winger, giving them a run for their money!

Though suffering from a virus all that week, Steven Patrick did a very impressive job in carrying his load with both the band and audience. At one point, after drinking some punch-flavored Gatorade, Steven asked the audience if they were thirsty too, knowing what was coming I ducked in time, but unfortunately the young girl behind me didn't. Needless to say, she spent the rest of the night wishing she had paid a little more attention!

Guitarists Jamie Cramer and newcomer Scott Soderstrom were impressing the fans not only as hot individual musicians, but also as a team, knowing when to shine and when to support. Both Jamie and Scott showed off their chops with guitar solos. And now moving on to the least of this rockin' machine, bassist Andy Robbins and drummer Terry Russell were rock hard solid as a team and just kept the back beat pumping throughout the show! Terry, famous for his impressive drum solo, once again "wowed" the audience. Though it is the same solo that I saw two years ago, it still is a very effective and entertaining solo enjoyed by everyone.

Songs included were new ones, like "Crazy," "Dead End Drive," "Last Train" and the Rolling Stones' cover of "Gimme Shelter," which I feel they do a great job in covering; and older hits, such as "See No Evil," "When the Reign Comes Down," "Stranger" and the ever haunting "Pain Inside of Me" were greatly appreciated by the fans!

After the show, I overheard people who had never heard of these guys walk away instant fans. One in particular said, "Yeah, they're Christians, but man, they're one hot band!" Once again, Holy Soldier proves that when they come into town they come to rock your world.

--Joey Knight

HM

"He spoke the world into existence at the crack of dawn
And he is speaking to you now, it's not outrageous, Christianity is something that's highly contagious."

from the song "The Grave"

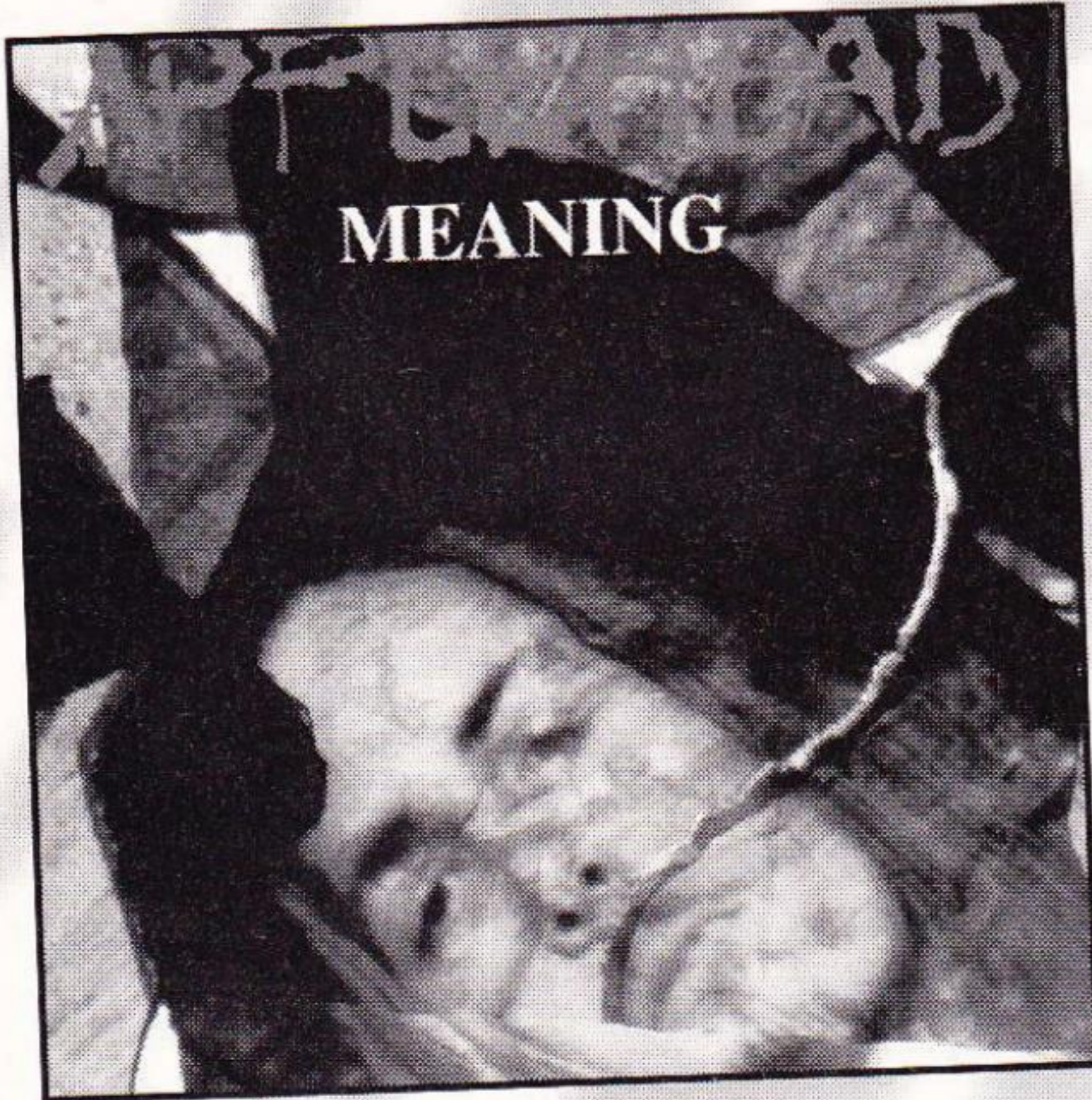
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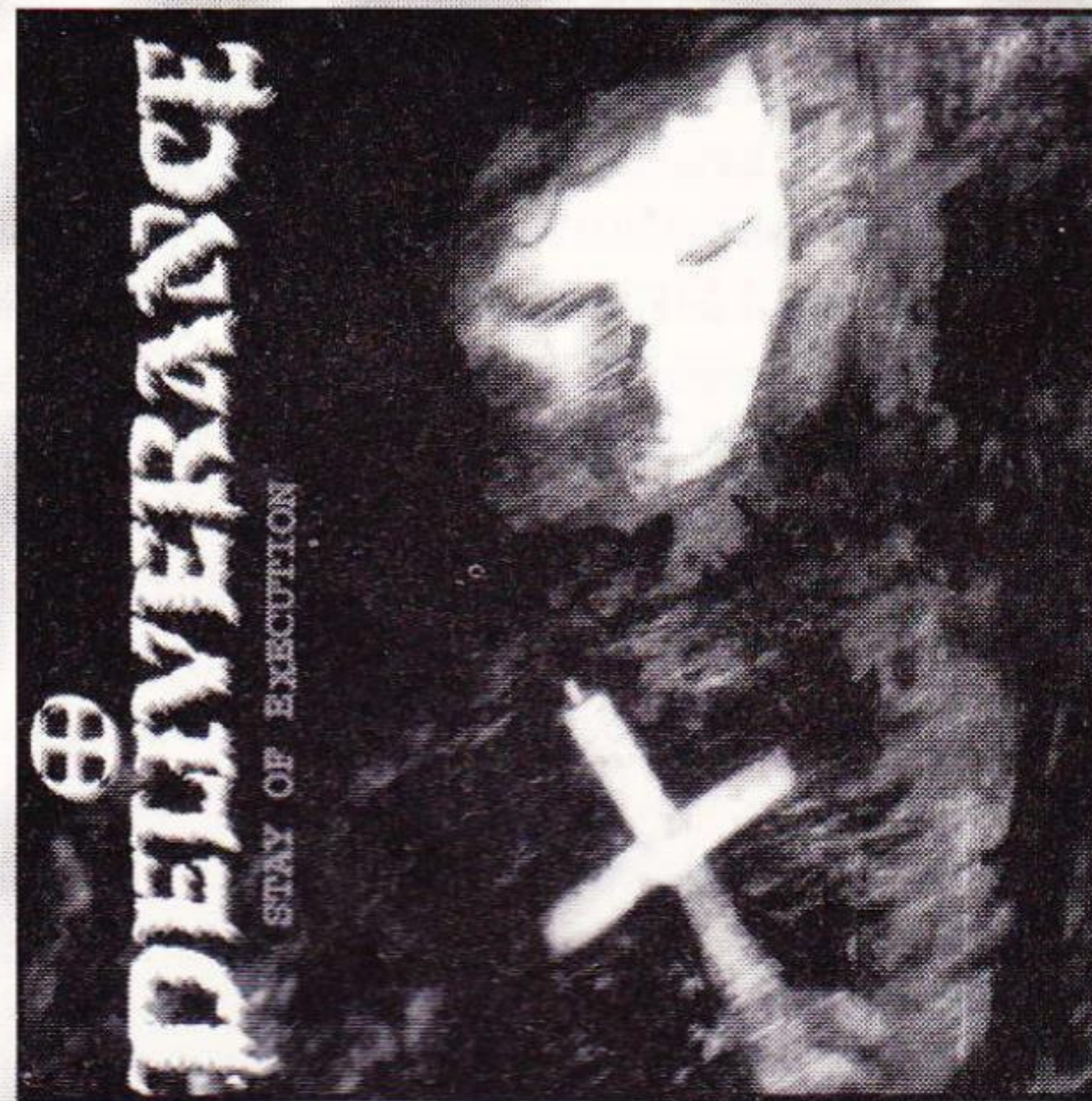
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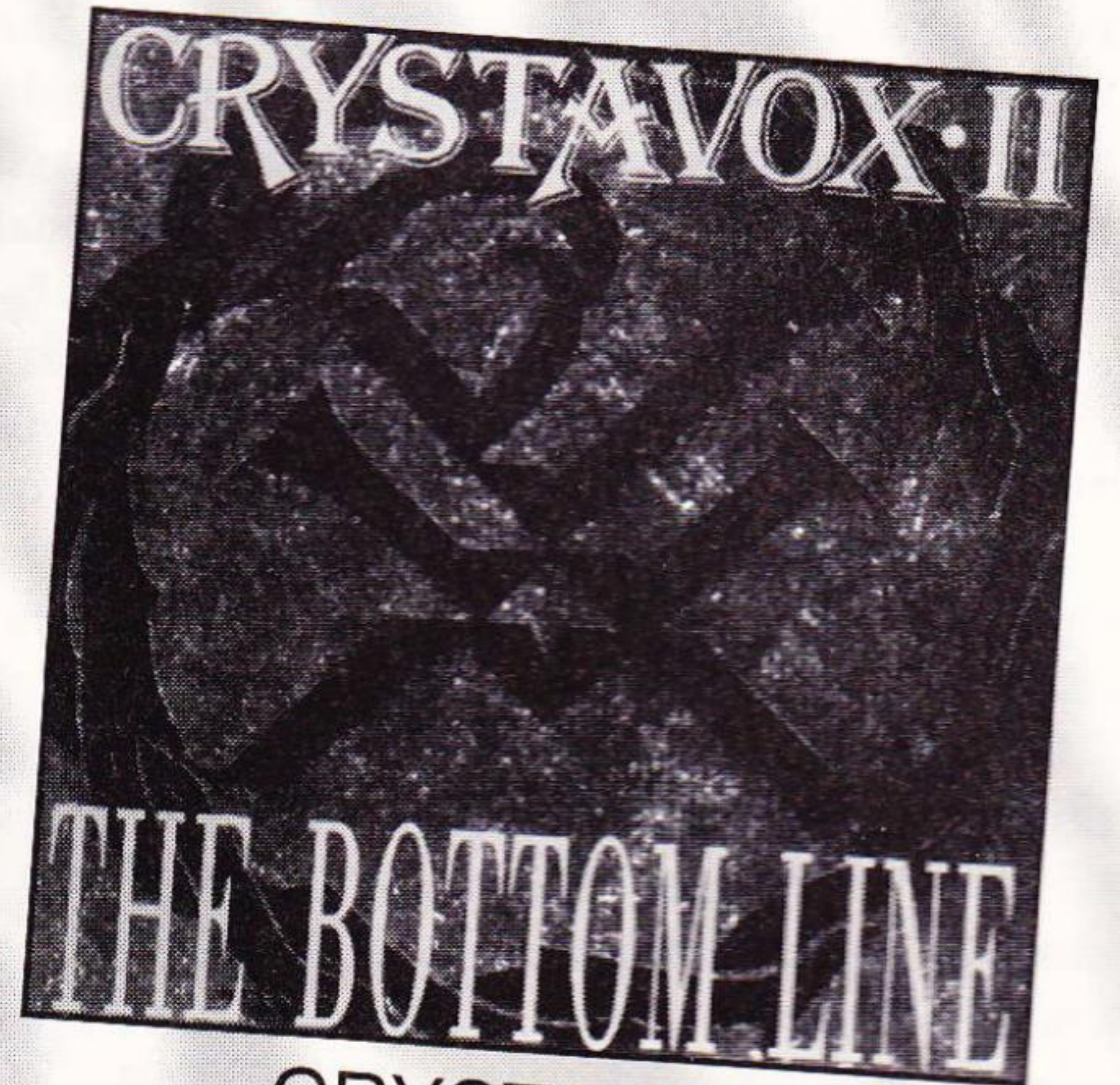
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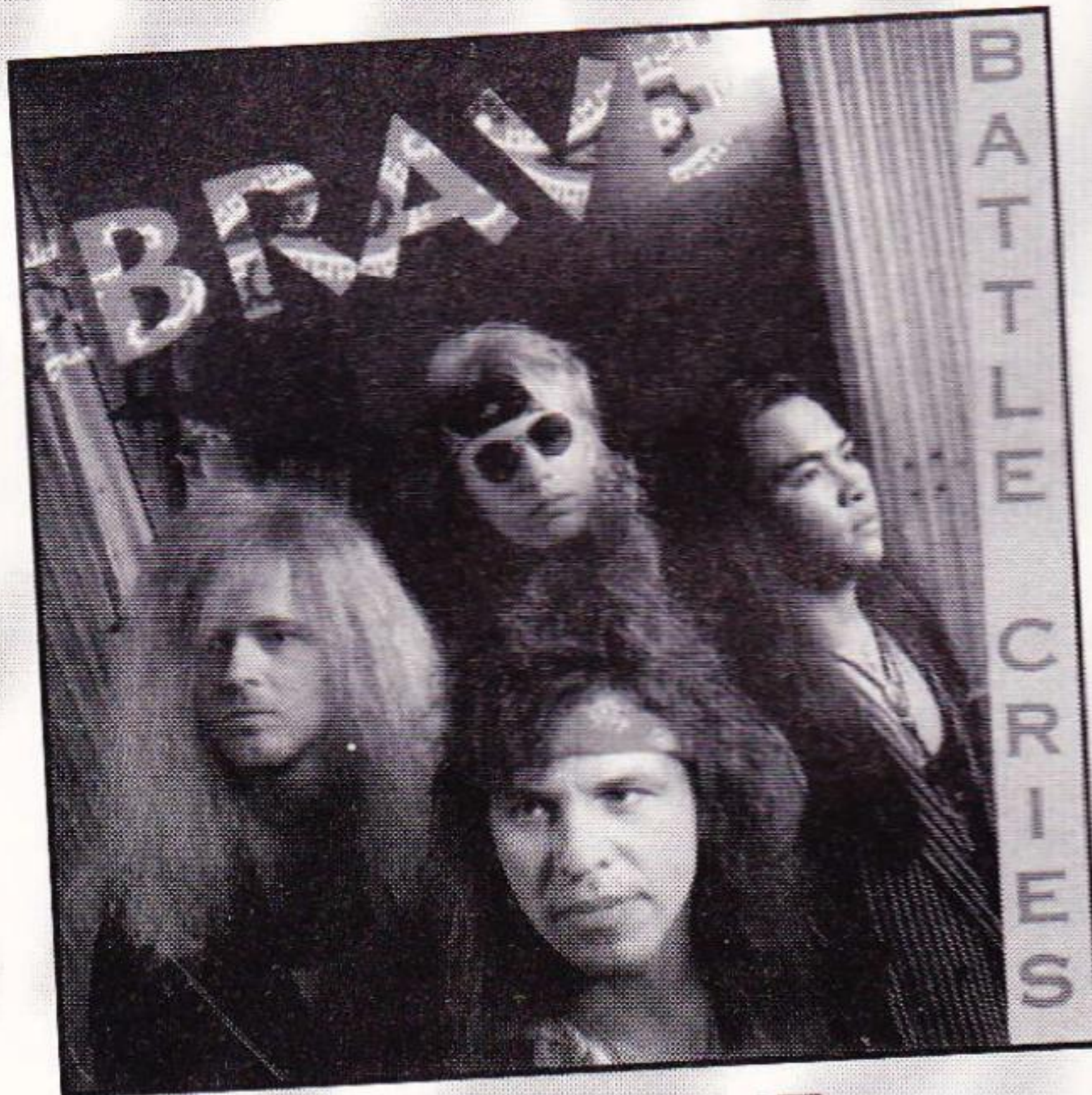
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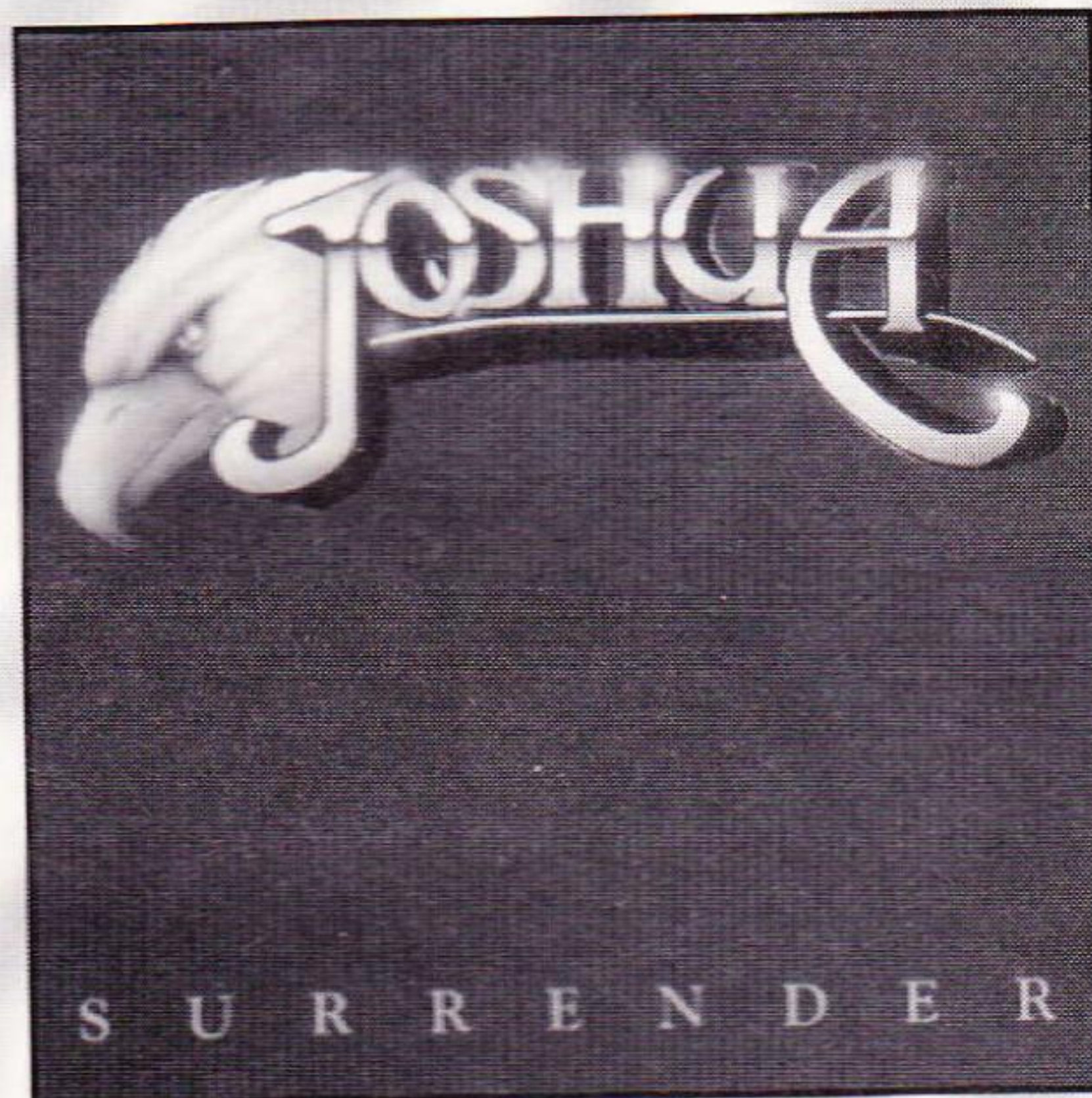
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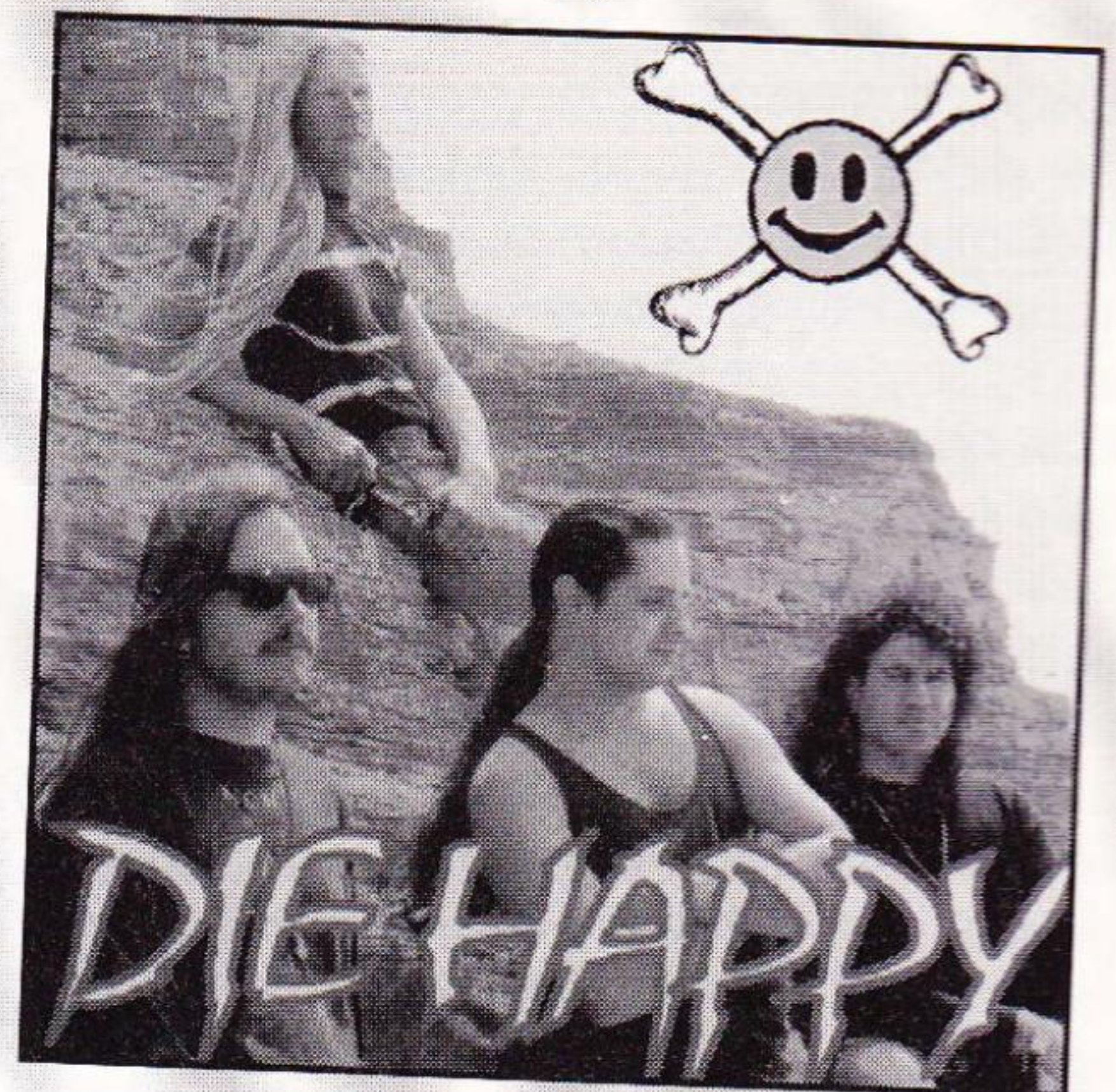
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METAL TRACKS

The "Heaven's Metal Video Magazine" idea is soon becoming reality. Set up like the magazine, the video will have a few main "features," with artist interviews, concert as well as "everyday life" footage, all the professional "conceptual" videos available, and a devotion by an artist at the end. The plan is to release on every quarter (every three months) and thus be available through Christian bookstores and/or through a mail-order subscription. If you or your friends have footage that you'd like to see on the magazine, please send a good (non-returnable) 1/2 inch VHS copy to the Heaven's Metal business address printed on page 3.

Angelica, **Sacred Warrior**, **Whitecross** and **Jet Circus** are receiving distribution and notoriety in the mainstream secular Japanese market. Japan's **BURRN! Magazine** recently devoted a page to profiling Sacred Warrior. These bands received decent ratings in the magazines reviews. On a scale of 1 to 100, they got: "OBSESSIONS" by Sacred Warrior - 79; "IN THE KINGDOM" by Whitecross - 77; "ROCK, STOCK & BARREL" by Angelica - 76; and "STEP ON IT" by Jet Circus - 68. **Viva Rock Magazine** voted Angelica as one of three bands making up the "Brightest Hope for 1992," and featured a four-page interview with Dennis Cameron. Dennis has also reached a sponsorship agreement with Tokyo-based Jackson Guitars. He will receive a custom built Jackson guitar built to specifications, including, at his request, artwork of Christ with a crown of thorns on His head. **Jamie Cramer** and **Andy Robbins** of **Holy Soldier** recently traveled to Japan to promote "LAST TRAIN" there. The boys were interviewed by several publications, including **Viva Rock**, **Bass Magazine** and **Young Guitar Magazine**. In addition to taping radio shows, they appeared on Japan's MTV-style network "Space Shower" as in-studio guests on the program "News & Countdown."

"It was great to be back in Japan," commented Andy. "It was good to meet with fans and especially to be able to see the country and check out the music scene." The trip also included a meeting with members of the fledgling Japan Holy Soldier fan club. And not to be forgotten was the Japanese delicacy that Jamie and Andy sampled on the trip: "We drank turtle blood," remembered Andy, "it actually wasn't that bad."

Did you know that the underground bands featured on R.E.X.'s "DEMOLITION" album were free from any contractual obligations to the label? **The Bumpus Hounds** are a new industrial-influenced outfit made up of Eric Shirey and Oatmeal (of Houston's Red Ink) and have a tape produced by Deitiphobia's Wally Shaw that will soon be released under Slava Distribution. Did you see the "Wayne's World" take-off ad in Issue #36 of HM? The guy in the middle (playing Wayne) is Plinky, the infamous producer of both Novella albums and Bride's latest.

scaterd-few is on official hiatus (look it up), with drummer Sam West joining **Saviour Machine**. **Marc Solomon** of **The Crucified** has

put together a solo album of...get this: hip hop stuff. It's very good, though--about the best I've heard from a Christian artist. The project goes under the moniker **Native Son**. A video for the Crucified song "Mindbender" is in the works. The Crucified recently headlined the infamous Gazzari's on the Sunset Strip in Hollywood, where they debuted a new tune called "The Power of God," a very intense tune with driving, plodding bass and Marc's voice talking over the building groove. If this is any indication of the band's direction, the band is only getting hotter.. Bassist **Jeff Belew** is working on an industrial album with one of the members of **Mortal**. **Jim Chaffin's** wife, Stacy, is pregnant. Congratulations!

Kreyson is seriously looking for a band interested in touring with them in Czechoslovakia in March and April 1993. "I guess it will take about 10 to 15 concerts to promote our new album," says band rep Joseph Kozenek, "which is called 'CRUSSADERS.' We will have access to good advertisements in newspapers, radio and TV." Interested bands can contact 'em at: Smerlova #8, PO Box 77200, Olomouc, Czechoslovakia.

Sardonix is taking a brief hiatus from their touring, while vocalist Tom Denlinger adjusts to parenthood. His wife Ruth gave birth to Alexander Denlinger on Friday, July 3, 1992. The band is hoping to form a mini-tour of New England and the New York/New Jersey area this fall. Several contacts were made stemming from their appearance at the Creation '92 "Fringe" stage. A home video featuring that performance and others is being considered for release.

Mark Farner is releasing a "greatest hits" package called "CLOSER TO HOME," which will feature some Grand Funk Railroad tunes as well as his solo stuff.

The "Spend an Intense day with **Randy Rose** Contest" winner, Jason Dyer, had a great time hangin' out with the "Rock star" himself (NOT!) at a local mission, feeding several homeless people; hanging out at the Front-line offices; interviewing Randy; seeing him and band perform live with **Saviour Machine**; and then topping off the weekend with a visit to Sanctuary for a Sunday service.

Out of over 60 entries, **Tracee Mulkey**, of Otwell, Indiana, won a pair of **Terry Russell's** mammoth drumsticks in the Holy Soldier contest. Don't ever say, "People don't really win in Heaven's Metal contests!"

German band **Creed** is rejuvenated with new band members and is carrying on. **David Zaffiro** is working on a new solo album, with none other than former **Avion** vocalist **Randall Waller** singing on it. **The Galactic Cowboys** new video "I'M NOT AMUSED" was up for a "Smash or Trash" call-in response on MTV, as well as appearing on "Headbanger's Ball." Austin-ite **Karl Crowther** has replaced **Fern Hernandez** on guitar for **Paradox**. Former **One Bad Pig** bassist **Streak Wheeler** has picked up the bass again for **Stephen Wagers'** new band--**The Noise Priests**, who recently played with Siloam, Sacramento and Consecrator.

In the "I can't believe my dream has finally come true" department: the legendary **Arkangel** album, "WARRIOR," is now available on CD!!! Oh my gosh!! I can't recommend this progressive/art rock album enough. If a mixture of Rush, Jethro Tull, Rush and Kansas doesn't wet your appetite--forget about it! Also available for the first time on CD is **Kemper Crabb's** solo album "THE VIGIL." Prospective buyers can contact: Joyeuse Garde Recordings, PO Box 840501, Houston, TX 77284-0501.

The new **Whitecross** album is tentatively titled "HIGH GEAR" and has a release date of October 15th. **Bride** did a song with rappers **D.O.C.** for the new D.O.C. album, reportedly similar to the Anthrax/Public Enemy collaboration. **Roger Dale Martin** has left **Die Happy**. **One Bad Pig** guitarist **Paul Q-Pek** recently did a solo set on the "Impromptu Stage" at the Inner-Seeds Festival outside Atlanta. **Seventh Seal** is working on its debut album with **Blonde Vinyl**.

Fighter was recently asked to be in a TV commercial for a local photography studio. The band performed Lattin Photography's new jingle (written and produced by Mark Pence and Amy Waller) in a "live" concert setting.

MEGA Concerts is the name of a booking agency that puts on Christian rock and metal tours in Europe. Interested parties can contact Birgitte or Marcus by calling 011-49-421-6167186 or fax-ing 'em at 611557.

Drummer **Ron Campbell** and bassist **Michael Miller** are attempting to put together a world-class band and they've gotten off to a world-class start, with a full-color brochure stating their musical resumes and what they're looking for in a frontman and a guitar player. If you're interested, call (between 6 pm and 10 pm Central time) 513-866-8609 or fax 513-433-8592.

Former **Holy Soldier** axeman **Michael Cutting** has joined **Love Life**. **Russell Painter**, who you've heard on the "SANCTUARY PRAISE" albums, has left **Artesia**. **Guardian** is in the studio at press time working on its new album. Look for it in March 1993 (along with a possible cover story in HM!?). Chicago underground band **Tera** has been besieged with letters since its demo review in HM #36. The price of its tape is \$5.50 (plus \$1.75 shipping). Address is: PO Box 2007, Bridgeview IL 60455.

New **Living Sacrifice** tunes are proving to be "brutal," as the band testifies in its latest newsletter, published before it began its summer tour, which was originally co-billed with **Betrayal**, who bowed out. Some of the newer tunes are: "Chemical Straightjacket," about drug addiction; "Confession of Words," about the dark side of death metal; and "To Nothing," dealing with the 16th, 17th, 19th and 20th chapters of Revelation.

Ransom is finally going to get out on the road! For info, call Doug, who's booking the tour, @ 216-888-6740. **The Daniel Band** will be doing a reunion gig in Toronto (with the possibility of doing a year's

worth of reunion gigs). For more info on getting the reunion in your town, call 416-985-7714. **Vengeance Rising** is going into the studio to record its fifth album. Roger is shopping for a new label, so stay tuned for further details...

Ty Tabor is getting a brand new Zion guitar made for him. Look for the next big Relativity Records' guitar hero. He's a believer. More news to follow... Fans of the Whiteheart style of commercial rock will enjoy the new album by **Craig Smith**. Craig, who released another rock project under the name Spin-180, has cut a special deal with Star Song to make this tape available for missionary purposes. If you buy between 120 and 1,040 copies, you can get 'em for \$1 each. For more info, call 501-474-1458.

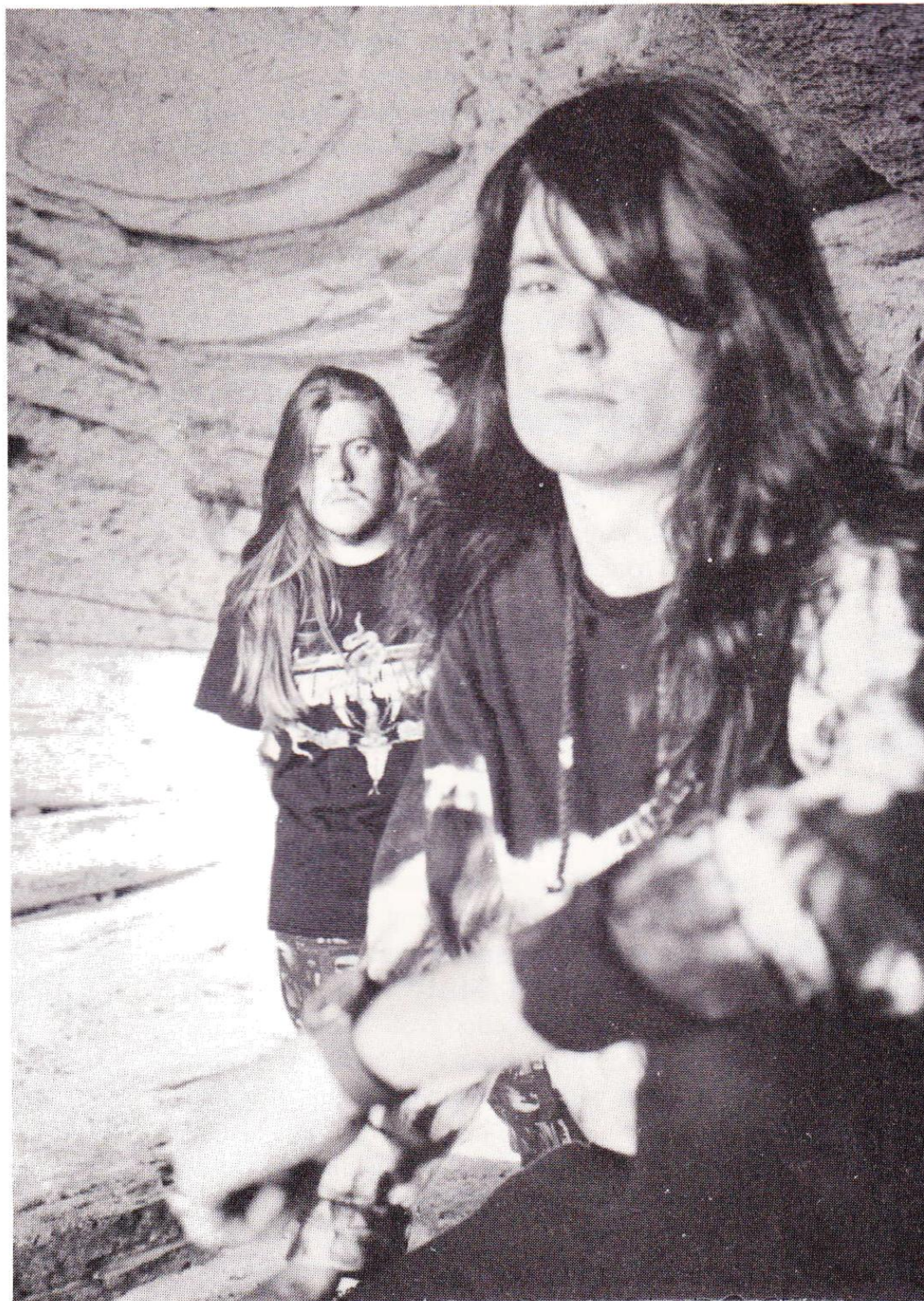
Steve Rowe of **Mortification** sends his greetings via fax: "Hi Mortification supporters. Please keep us in your prayers at this time, as God leads us on in our Grindcore ministry. We have found some disappointments recently, mainly being unable to obtain visas to allow us to play in the U.S. Thus, you probably won't get to see us live until '93. We are still in the process of applying, so please keep that in prayer, as we are full-on hanging to come across and grind your brains with some extreme reality. We are also praying about getting some more professional musical equipment. Decent gear over here costs about three times as much as in America; but I'm sure if you pray with us for that, soon the Pearl custom two drum kit, steinburger guitars and professional level amps will be seen on stage. It's hard when you get killer equipment to use on an album and you can't always get that same sound live. We need to be the best when we represent Jesus. We will be extensively touring Australia again in August, September, October, and visiting New Zealand in November. We will be recording album number three early next year. We hope that you enjoy listening to "SCROLLS..." as much as we enjoyed making it. Don't forget to be faithful in the small things and serve God and others." Intense Records has printed up promotional barf bags for the latest Mortification album. Printed over the band's logo is the phrase, "If this world doesn't make you sick, then you're not alive."

The Brave's debut album has two bonus remixes on the CD alone. **Oz Fox** will be emcee-ing the **Crucified/Mortal/Prayer Chain** show in Southern California on September 25th.

Bodegraven, Holland will be host to the "Conquer Darkness Festival" with five-bands on September 18th. Featured are: **Decision-D**, **Seventh Angel**, **Fortress**, **Lucifer's**

Nightmare and Sculpture.

A new telephone hotline, called the Canadian Christian Music Infoline, that informs Canadians about concert, artist and Christian music industry news, has come on-line. Operated by Christian Music Info Service, it is part of a service that seeks to network, encourage and inform all Canadians interested or involved with Christian music. Callers are invited to leave messages containing Christian music news and tour dates from their part of Canada. The only cost for accessing the line is regular long-distance charges to Manitoba. Callers are encouraged to take advantage of the low toll charges late at night or early in the morning. The number is 204-857-5009.



Jayson Sherlock & Steve Rowe

Wilde Silas Musicworks scheduled a showcase of its two newest bands on August 11th. They are: **Atomic Opera** and **Shadowworld**. Atomic Opera is comprised of **Frank Hart**, **Len Sonnier**, **Jonathan Marshall** and **Mark Poindexter**. Hart, formerly of defunct local band Love in Grey, and Sonnier, brother of Dane Sonnier, guitarist with Galactic Cowboys, formed the band early last year. Fans of Arkangel will be delighted to know that Jonathan Marshall is the son of Arkangel/Radiohalo axeman Dave Marshall. Shadowworld is **Marty Warren**, **Dale Richardson**, **Matt Weaver** and **Dan Enright**. Warren and Richardson have co-written several of the songs appearing on their stablemates, King's X,

four releases.

Painter Associates is sponsoring another talent search. One finalist will be awarded a "Career Development Services Package" (valued at \$3,000) in October. To request your entry, send a SASE to: Painter Music Top Talent Search, Entry Form Request, PO Box 738, Ridgetop, TN 37152-0738.

The Bible League is taking donations to supply pastors in China with Bibles. You can make a donation by calling 1-800-YES-WORD.

Sacrament picked a winner in its Heaven's Metal contest: Bob Miller of Milwaukee, WI, who the band reports sent in 17 entries to stack the odds in his favor. The band's "HAUNTS OF VIOLENCE" album is slated for release on September 15th. The band recently played a few gigs in secular clubs up in New England, where one night they opened for Nuclear Assault. The band witnesses to a certain extent throughout their show and the band never leaves a show without pointedly giving the Gospel full in the face of the crowd. Even with the bold Christian witness, the band's only received rave reviews in the secular areas they've crossed over into. Sacrament is also making themselves available to speak to youth groups on the topics discussed in the album. They're looking for people interested in starting up Bible study groups across the country; the band supplies all materials for free. The program is open to any individuals interested: from sincere, enthusiastic, capable fans to youth leaders looking for a new way to communicate to their kids. You can reach the band at: PO Box 262, Folcroft PA 19032-0262.

All the news you've read thus far has previously been announced on the Heaven's Metal Hotline, which has changed numbers to: 1-900-990-0085 (ext. 107). It's \$2 per minute w/5-minute maximum limit. It's updated weekly and a touch-tone phone is required and you need to get your parent's permission if you're under 18.

Rex Carroll of Whitecross sends us the following report of the very successful European tour last spring:

THURSDAY, MARCH 12 - Check in at Chicago-O'Hare. Expectations for the trip are running high. We know our German tour promoter from a previous trip to Germany.

FRIDAY, MARCH 13 - Arrive Amsterdam. Jet lag is a new experience for Scott Harper!! Connecting flight to Frankfurt arrives on schedule. We meet Andres Grun at 10 am after flying all night. Andres has an RV/Motorhome for us, plus a crew to set up and

tear down our gear every night. We are all major league stoked! (We do not have it this easy at home in the States) So, we all catch some Z's enroute to the first show Friday night. That evening, we play a club date in Erlaugen for 600 people.

SATURDAY, MARCH 14 - After a sloppy (and tired) performance the first night, we are all rested up and ready for number 2. Tonight's show in Memmingen is in the local town hall. 800 people show up and we are starting to get on track musically.

SUNDAY, MARCH 15 - Stuttgart. This gig from the previous tour (Fall '89) was legendary. Probably the wildest night in Whitecross history--the hall was packed about 500 over capacity, people fainting in the front from the pressure, all the security guards and barriers could barely contain the crowd.

Tonight turned out to be a repeat performance. This time we played the Rock Factory, a highly prestigious German club, regularly hosting major artists (Yngwie Malmsteen, Gary Moore, etc.) and tonight Whitecross debuted as the first "White Metal" (German description of Christian rock) band ever. A by-product of this was major interview exposure in German rock press and radio. The show ended up in the "win" column in every way. Once again, a way-over capacity crowd (about 1200 people) went all out crazy, all but drowning out the sound system and causing a major ear ring! And now a word about what has been taking place spiritually. In America, we don't play clubs, because there are too many reasons for us not to. In Europe, however, there is no minimum age requirement, therefore, all the kids hang out in clubs. So, if we want to maximize ministry in Europe, that means club dates. At a Christian concert where 90% of the audience is already believers, one flashlight may not be noticed among 1000 other flashlights. In a place of darkness, however, one light can totally pierce through and this is exactly what happened. So many kids cam forward at each altar call, there is no way to count them all. We estimate from each show 100 to 200 coming forward. Additionally, each band member had ample opportunities to talk, share, counsel and just be with people one on one every night. One thing I especially liked was meeting people who decided to follow Jesus after our '89 tour, still going strong.

MONDAY, MARCH 16 - Knittligen. A small crowd (300), but interesting. Opening secular act has a strong biker following that shows up.

TUESDAY, MARCH 17 - Drive to Bern, Switzerland and a day off. We are all exhausted. The "5-Star" hotel has what looks like hospital beds in rooms painted stark white, no TV's, one common shower for the entire floor and the price is exorbitant. Oh, well...

WEDNESDAY, MARCH 18 - Concert in Bern. The mother of all gigs! A new record crowd (1500+) goes completely over the top--another triumph. We sold out of all concessions early at this show. It was so loud my ears hurt for days. The tour promoter made extra money at this concert, so everyone was smiling. This show topped even Stuttgart.

THURSDAY, MARCH 19 - Reutlingen, Germany. A more "normal" show for about 300 people at a club. We have learned that Europeans love rock and roll. They like

honest music, with no backing tracks. I wish Americans would catch this enthusiasm for the real thing. I got a hold of some maps so I could follow the progress of the tour--I'm into that sort of thing.

FRIDAY, MARCH 20 - Enepetal. Last show in Germany, about 600 people show up. All the German dates were fantastic, many people committing their lives to Christ, and no bad memories anywhere.

SATURDAY, MARCH 21 - Drive to Holland for Spring Rock Festival. Date with Whitecross, Novella, Brighton, Guardian, and Stryper. Promoted by Gerrit at Goor. We were late for 10 a.m. sound check, then had to go immediately to film TV show. No one told us it was a live acoustic performance--we were surprised. I do not think we sounded all that good, but four hours later we finally made it back just in time for our set. The announcer took the stage to introduce us and I was still tuning up in the dressing room. That is a pretty scary feeling, not being ready, but it is not the first time! I enjoyed meeting Stryper and I am happy to say they love the Lord and, rather than back-stabbing, they need love encouragement, and prayer. (Hmmm, I think we could use that also!)

SUNDAY, MARCH 22 - Off. Spent time with Jonathan Pagano of Novella. He is an old friend of mine who sang BGV's on "TRIUMPHANT RETURN" and we caught up with each other.

MONDAY, MARCH 23 - Fly to Oslo, Norway. New tour promoter (Morton Strand) took us to an Amy Grant concert. I enjoyed meeting her and her band--they were super nice to us and put on a great show. If she is not a Christian with a strong testimony, you could have fooled me.

TUESDAY, WEDNESDAY, THURSDAY, MARCH 24, 25, 26 - Five school assemblies in three days! Minimal sound, no lights, but a chance to be with the kids and share a brief witness in the schools. One concert was kind of dead, two were good, and two the kids went completely berserk.

FRIDAY, MARCH 27 - A day off in Oslo for much needed rest. Scott Harper can spend an hour and a half on his Atari Lynx, while I play with the Nintendo Game Boy. Oh, well...

SATURDAY, MARCH 28 - Gospel Music Fest in Oslo at the Spectrum. About 4500 people in attendance with Whitecross, Darrell Mansfield, Larry Howard, Jesse Dixon and Andre Crouch. The kids started really getting amped and it almost looked like we were going to have another Bern or Stuttgart, but then they stopped the show while security made everyone sit down. Still, I would say we picked up more fans in Norway and they'll be ready for us next time.

SUNDAY, MARCH 29 - Fly to Amsterdam and rest of day off. I shared a room with Michael and Scott Harper. We had a good time of reflection, recommitment and prayer.

MONDAY, MARCH 30 - Today we fly home, as I write. This tour has been good, musically and spiritually. A lot of kids have given their hearts to the Lord, we have had fun playing the show, and there has been a lot of love shared between us and the fans.

When we got home we have only

one day off before hitting the road stateside for more action, clear through until we hit the studio in June/July. Please pray for us, our families and our commitment to be servants.

God bless to all! **HM**

TOUR DATES

REZ

9/18 Lakeland FL	813-859-1477
9/25 Tampa FL	813-328-1025
10/16 Washington DC	703-938-9050
10/23 - 11/1 Germany	

WHITECROSS

9/11 Dallas TX	
9/12 Oklahoma City OK	
9/17 Marion IL	618-549-4734
9/18 Springfield IL	217-793-4009
9/19 Nashville TN	615-672-2027
9/21 Las Cruces NM	505-523-7125
9/22 Albuquerque NM	505-344-0880
9/24 San Diego CA	619-277-4991
9/25 Tucson AZ	602-682-7690
9/26 Scottsdale AZ	602-451-9390
9/27 Bakersfield CA	805-327-8446
9/28 Fresno CA	209-226-0541
9/29 Modesto CA	209-521-5501
9/30 Sacramento CA	916-743-6720
10/1 Medford OR	503-772-8215
10/2 Portland OR	206-242-2092
10/3 Alaska AK	907-262-4554
10/6 Boise ID	208-343-5863
10/8 Victoria BC	604-850-7574
10/9 Vancouver BC	" "
10/10 Seattle WA	206-242-2092
10/11 Spokane WA	" "
10/12 Mussoula MT	406-549-2237
10/13 Lethbridge CAN	
10/14 Rocky MTN Hse CAN	403-845-5128
10/15 Edmonton AB	403-448-9784
10/16 Regina/Moose Jaw	
10/17 Manitoba MB	204-325-9563
10/18 Rosseau MN	218-463-1405
10/19 St. Cloud MN	612-251-8711
10/20 Wahpeton ND	218-643-3579
10/21 Estherville IA	712-362-2441
10/23 Cincinatti OH	606-283-9283
10/24 Sidney OH	513-492-7629
10/30 Kansas City MO	
10/31 McPherson KS	316-241-0723

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10/18 Pomona CA	" "

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9/15 Wichita KS	" "
9/16 Des Moines IA	" "
9/18 Evansville IN	" "
9/19 Columbus OH	" "
9/25 Wisconsin Rapids WI	" "
9/26 Minneapolis MN	" "
10/2 Providence RI	" "
10/4 Yncasville CT	" "
10/9 Royersford PA	" "
10/10 Akron OH	" "
10/15 Jacksonville FL	" "
10/16 Tampa FL	" "
10/17 St. Petersburg FL	" "
10/20 Nashville TN	" "
10/23 Gavelston TX	" "
10/24 Houston TX	" "
10/25 Corpus Christi TX	" "
10/28 Fresno CA	" "
10/29 Santa Clara CA	" "

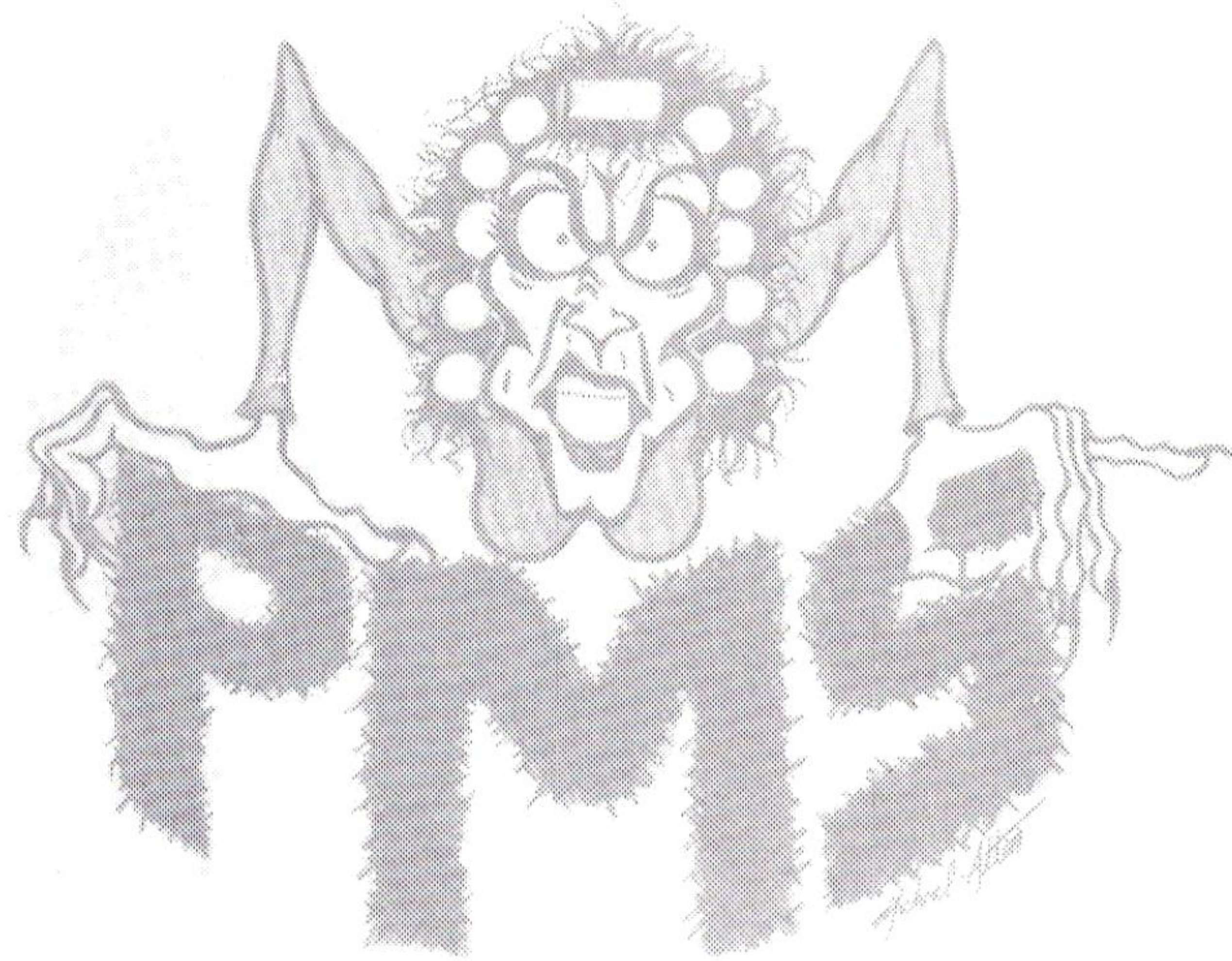
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Album Reviews

DELIVERANCE **"STAY OF EXECUTION"**

Intense

When word got out that Terry Taylor was producing this album, I'm sure many people thought, "Oh no! Not a speed metal wimp out!" Well, it only takes a few seconds into the lead-off track to know that this isn't the case. The mammoth Mesa-Boogie crunch that Jimmy P. Brown II is known for is ever present, along with the confident head-ripping intensity that Deliverance fans love.

What Terry Taylor has brought to this project the most has been in the vocal department. Jimmy's vocals sound a bit haunting and low-range--not too distant from a speed metal David Bowie, especially in songs like "Words to the..." You may hear a little keyboard embellishment in the background here and there, but the foundation is still that steel hard speed metal crunch. Many of the BGV's have swirling and distorted chorus effects, which is a welcome change from the overused vocal chants all too familiar with this genre.

Another noticeable difference in this record from past Deliverance releases is the lyrical growth found here. Although the band does a cover of a Daniel Amos tune--"Horrendous Disc"--Jimmy Brown wrote all the lyrics but one tune: "From Once Was." Even though Terry's not credited with lyrics on the other tunes, you can bet that his song-writing skills were an inspiration for Jimmy. An already skilled songwriter has become even greater at expressing pain, hope, gratitude and salvation--all with a large degree of intelligence.

"I'm tempted to judge every book by its cover/ Fail to consider the spirit within/ Give me the heart of the nail torn lover/ The bloodied and battered forgiver of sin." (from "Windows of the Soul")

"I dream of youth and unrequited love/ There lies the truth, in what once was." ("From Once Was")

In "Lord of Dreams," Jimmy seems to answer one of his inspirations/heroes (Queensryche), who brought up dream control in the mega-hit "Silent Lucidity." He pens: "Dream control is so hard to achieve/ Mastered through some evil scheme/ There is one way followed without fear/ Make Jesus the Lord of your dreams."

"Horrendous Disc" is a relevant song, even though it was originally written in 1977, as it uncovers the truth that God sees everything we do and that there is no "hidden" sin. Jimmy's voice is hauntingly similar to Mr. Taylor's, making it sound like Daniel Amos.

The band also remakes one of its own tunes: "Weapons of Our Warfare (Remix)," which was probably done to give its video longer life. It's the original recording with only another mix made on it, which subdues some of the intro guitar sounds and adds some layering effects to the lead riffs. If this is a modernization of the song, I like the power of the original better.

Overall, I'm listening to a Deliver-

ance album that I can enjoy each track of, which I can't say of any of their other albums, which always seemed to bog down in the middle. While, the rhythms in "Lord of Dreams" sound a bit like the riff the band used for "Silent Night" and "Ramming Speed" like those of "23," Deliverance overall sounds fresh here and has successfully marched on and made a direction change here that is sure not to leave behind much of its audience built up over the years.

--Doug Van Pelt

BRIDE **"SNAKES IN THE PLAYGROUND"**

Star Song

First of all, let me lay aside all the rumors, if it is still being talked about, and let Dale Thompson speak for himself: "I love the guys in Stryper a lot, but the Lord told me that 'Bride is where I put you, and Bride is where you'll stay.'" Enough said.

Bride is one of those few bands that can put the energy of a live concert in the studio, so if you've heard Bride in concert, they won't lose any force on their latest effort, "SNAKES IN THE PLAYGROUND."

When "KINETIC FAITH" was released, I had an underlying fear: "How is Bride going to top this?" The Kinetic album was such a change from previous releases--with new band members, new record company, and new image--it seemed hard to believe that Bride could get any better than this.

Bride has outdone themselves again! With Stryper-influenced background harmonies, "SNAKES IN THE PLAYGROUND" pushes the band beyond themselves, adding the talents of Rick Elias, Rick Florian (Whiteheart), Newsboys and Greg Martin from the Kentucky Headhunters on guitar (on one song). With all those extra people lending their efforts, the music is more complete, but still unmistakably Bride.

I first heard the rough mix at a private listening party shortly after their performance at Cornerstone '92. My first impression was how far the Thompson brothers have excelled, not only as performers, but as composers with something to say. All of the songs are original compositions. None of them are secular songs, re-done to sound Christian, which seems to be the acceptable thing to do on recent releases. Dale is firmly against that sort of thing by saying, "Christian bands recording secular songs compromises our Christian integrity." No compromise, even when there are snakes in the playground.

The most prominent song is "Would you die for Me," because it sends out that "no compromise" message of your commitment to Christ; and, in case your relationship with Jesus is only ankle deep, you'll relate to "Psychedelic Super Jesus;" when Dale sings the verse a capella style, you won't misunderstand that Jesus is to be more than just "swinging from a chain."

Tackling social issues, they offer "Love, Money," discussing the L.A. riots; "Picture Perfect" (with The Newsboys on backup

vocals) addresses the abortion issue; and their own follow-up to "Kiss the Train" is "Some Things Never Change," which offers a way out of the temptation for teenage suicide. "I Miss the Rain" is a powerful ballad, featuring Rick Florian as the second half of the duet team that will musically typify the repenting sinner in us when we realize how far we have really strayed from God.

Completing the album is "Rattlesnake" and "Don't Use Me" (again with The Newsboys), and a song that is reminiscent to an old-fashioned altar call from the 70's in "Goodbye," in which Bride mellows out quite nicely. It's great to hear metal's premiere band do ballads. It shows the Thompsons can be musically diverse, as well as vocally intense; however, this is not to say they are going to soft-sell their metal reputation. Since Cornerstone, "SNAKES IN THE PLAYGROUND" is all the massive metal I need to get me through till their next disc. With driving drums, throbbing bass, guitars that will blow your speakers, and vocals that will purge your soul, this means this is no time to be afraid of snakes. This album has a bite you can't ignore! Ouch!!

--Phil Sterling

THE BRAVE

Pakaderm

The Brave comes jumping out of Pakaderm studios with a big, big arena hard rock sound. On the back of the cassette package is a big stamp of "Produced by John & Dino Elefante," which is just the sort of impact these producers had on this talented band. The BGV's (the Elefante trademark) on the lead-off track "All Together Now" and "If That Ain't Love" sound almost identical to Mastodon's "Hear what I say" pre-chorus lines in "Holiest One."

"The Waiting" is a power rocker with a great "feel good" vibe. Vocalist James Salters sounds like Europe's Joey Tempest. If this one doesn't hit number one on the Christian rock radio charts this fall, then I've lost my ability to hear.

Lyrical, the band does a great job of communicating compelling reasons to follow Jesus. "If That Ain't Love," for instance, makes a case for God's love: "Gave His life, cause it had to be/ Shed His blood for you and me/ If that ain't love, then I don't know what love is."

In "Tears of a Broken Heart," the band sez it like it is: "Turn from your wicked ways--you're playing with fire."

One disconcerting thing is the uncanny resemblance of the hook to "Ride with the Rhythm" with "Rise to It" by Kiss. Do the Elefantes do this on purpose? Remember the whoop-de-do over Petra's "Seen and Not Heard" tune sounding exactly like the "Heaven's on Fire" tune by Kiss? Maybe someone at Pakaderm likes to play Kiss CD's on the house system. "Big World," with its keyboard dominant sonics, sounds a lot like Idle Cure.

"Never Live Without Your Love" and "Just a Man" are two well-written

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emotion-pullers that could easily pull in a large MOR audience. James Salters shows a lot of what he's made of here. He can sure hold his own--a good feat for a debut album.

While not able to turn the world on its ear, The Brave have courageously released a piece of art that could honestly compete for airtime on any top 40 station with its competent melodic hard rock. If the standout cut, **"If That Ain't Love,"** ain't enough to get you hooked on this band, you must be deaf.

--DV

XT

Viva

When hearing about the formation of Bjorn Stigsson's new band with vocalist Sonny Larsson, Jerusalem drummer Michael Ulfsgard and original Leviticus bassist Hakan Andersson, I was very excited. Bjorn's songwriting and guitar playing since 1987 has been superb, and vocalist Sonny Larsson is no slouch either--once being asked to front Yngwie Malmsteen's band.

The first song after the J.S. Bach intro of **"Toccata"** is **"Looking for Love,"** which is indicative of the musical style of XT (which is Greek letters for Christ). It's keyboard driven and built with lots of major chords and big BGV's (in other words, it's commercial rock 'n' roll).

The next tune, **"The Rock of my Life,"** is a good example of the problem I see with most of the album: it seems to be written out of Sonny's best range. The first verse starts off great, with Sonny taking a somewhat lower register, and then he hits some high-pitched vocal lines that don't flatter his voice. If left to the right range, Sonny Larsson can be one of the best vocalists alive. This song is also one of many here that feature some very hot guitar leads (but too short) by Bjorn.

"All Your Love" is a hot slower tune that finds the band competing with a Petra sound. A synthesized pan pipe sound is a fresh accent to the second chorus, which seems to add some sonic depth. **"Open Your Heart"** has a simple 'n' nice rhythm with a big keyboard sound. The sixth cut, **"I'm in Heaven,"** is the first sign of guitar crunch on the album, bringing to mind **"Majestic in Power"** from Bjorn's **"TOGETHER WITH FRIENDS"** album.

"Everything is Possible" starts off with some very alive, screaming guitars. It's the most consistent rocker on the album and the standout cut. **"I Call Your Name"** features a cool pouting vocal delivery in the second verse, but has a very dated and somewhat lame keyboard intro. **"Down the Street"** is an energetic sparring workout, but has no knockout punch. **"Standin' for Jesus Christ"** is a bold anthem with decent vocal and rhythm lines and more of Bjorn's hot leads. This guy can make his guitar sing.

Most of the songs are written by Bjorn, but Sonny pens a few, like the story-song **"White Knight,"** a somewhat cheesy allegory about a white knight that comes riding in and teaches us to respond to our enemies with love. You may be able to read these emotional punches from way off, but it works--achieving that inspiring, emotion-tugging impact. Many of the lyrics reinforce and emphasizing the teaching of the believer's

victorious identity in Christ and the power of God's Spirit in a believer. "Everything is possible/ When you get the power from above." It's not often that a musical project is so impacted by a doctrinal flavor.

Overall, this is a quality pop rock album that doesn't really show much musical growth from Bjorn's last solo album.

--DV

CIRCLE OF DUST

R.E.X.

With the genre of industrial noise moving beyond the silliness of bands like The Art of Noise and experimenting more with music beyond total dance/house jive, the doors have been opened to hybrid all genres into this approach to music. Bands like Nine Inch Nails and Ministry have moved far ahead into this area, mixing rockin' riffs and danceable grooves with intense sampling. Circle of Dust is a credible representation of this whole approach--and it's much more akin to a metal/thrash or hardcore vibe than the more keyboard-driven sounds of Dietophobia or Dance House Children.

"Dissolved" is a good example of taking a good crunchin' riff that would move an entire audience to headbanging and moshing and exploding it into the computer age. If you listen to this album at super low volumes, you may not sense the power beneath the samples and keyboard effects. This stuff will move if your volume knob lets it!

"Night Fall" features a very cool vocal delivery that reminds this reviewer of The Awful Truth. Songs like **"Twisted Reality"** have a synthesized breakneck thrashin' bridge, but a tune like **"Rational Lies"** turns into more of the traditional industrial vibe and lacks the heaviness of metal. **"Demoralize"** has another hypnotic hook, like something Ozzy would do.

Lyricaly, Circle of Dust brainchild Scott Albert has done a swell job at speaking the language of the hopeless, agnostic and depressed with a message of redemption. In **"Dissolved,"** he discusses the passage of time and the slow erosion of all that is not truth. One line that stands out here is: "There exists no dream worth chasing if it cannot satisfy/ There exists no God worth serving if He cannot hear your cry."

Praise God He does hear our cries, and praise God for cutting edge, maniacal music like Circle of Dust.

--DV

FIGHTER

"BANG THE DRUM"

Wonderland

Fighter seems to have come through with a very good album here. One thing that quickly grabs your attention is the great vocal work on the album, both led by Amy Walters and Sean Murphy, and the airy pop backups. Though the album in general is very much pop rock, there are underlying tones of crunch on select tunes, such as **"Try," "So Much to Learn"** and dirty blues on **"Avalanche."** I personally would have liked to have heard the choruses rock just as hard as the verses in their songs, to enhance the sound, but I feel this album will do well enough with people who are into groups like Petra and Whiteheart. Fighter shines through with a lot of talent.

--Joey Knight

MAD AT THE WORLD "THROUGH THE FOREST"

Frontline

Even though I'm not one to recommend an album that has guitars sounding like they were played through a little "gorilla" practice amp, I must say that the guitar riffs and songwriting on here will have me telling people to get this latest album by Mad At The World. There is a lot of heavy rocking on this album on such songs as **"Alone," "Trapped,"** and yes, they do a guitar-dominated cover of their own song **"Mad at the World,"** which was previously a sequence-heavy dance tune. Piano ballad **"I've got a Heaven,"** with great vocal work and guitar ballad **"Always be my Love"** are done very tastefully.

In a nutshell, alternative rockers and metalheads alike should give at least one listen to this all the way through--and you'll be glad you did.

--JK

Various Artists

"VIDEO STAMPEDE" (Video)

Pakaderm

This release is good news for those who've read reviews of the two Guardian videos in HM, but haven't known where to get them. This 51-minute video showcases several Pakaderm artists, including Guardian, Mastodon, Halo, Richie Furay and "The Heard." John and Dino Elefante share a lot about the Pakaderm vision, explaining studio production, how and why they sign a certain band, marketing and packaging.

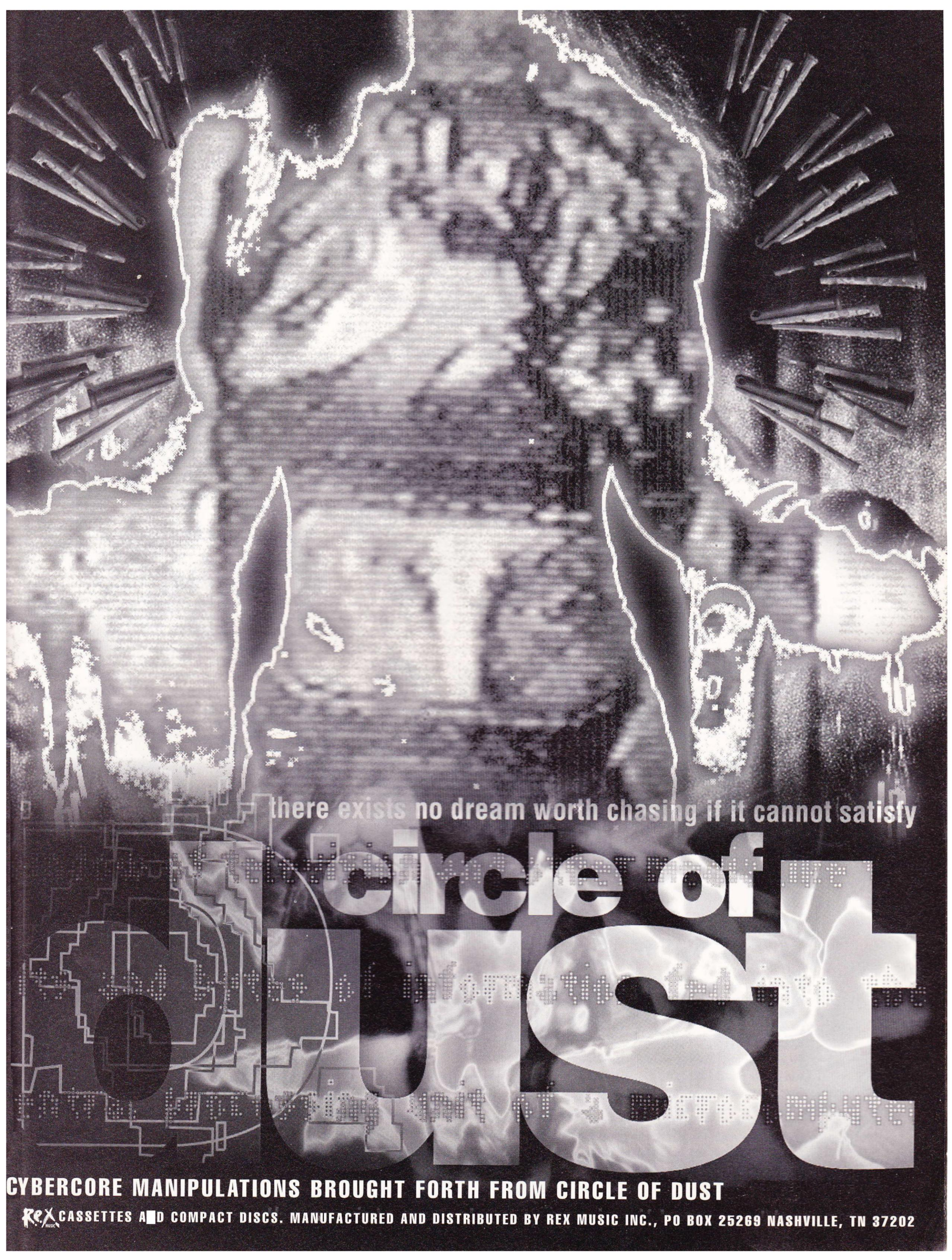
Dino introduces the Guardian video **"Power of Love,"** which has aired on MTV's "Headbanger's Ball" and is fast-paced and performance-oriented. Tony Palacios shows up wailing away on an acoustic guitar, explains a little bit of Guardian's vision and then intros the **"Never Say Goodbye"** video (which I'm convinced would break on Country Music Television and be a hot Country radio single), which was largely filmed at the Los Angeles Mission. Tony explains that Jamie Rowe wrote the song and was his audition tape to join the band. (I didn't know that!)

JC Crew shows up in an action/dance packed video for **"No Guts, No Glory."** Halo's **"My Buddy"** sure is a sentimental video, showing the incredible responsibility and blessing of discipling and raising children.

One of the major collector's items on this video is the Mastodon live at Cornerstone '91 footage. We get a chance to see 'em perform **"Islands in the Sky,"** an **"Amazing Grace"** guitar solo and **"Right Hand."** It's all shot on video, but who can knock it very much when it's footage of such great stuff? The end of **"Right Hand"** shows the unveiling of the giant backdrop of Jesus with His outstretched hands.

The **"We Need Jesus"** clip ends the package with a very upbeat "feel-good-because-you're-worshipping-God" emotion.

While some could construe this video as a Pakaderm Records hype tool, it doesn't come off with that spirit at all. One truly can come away from this video with a refreshed heart and a greater knowledge of



there exists no dream worth chasing if it cannot satisfy

circle of dust

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what makes this label and this studio tick. The simplicity of the presentation by John and Dino convey a sincerity that gives this video a small taste of the Holy Spirit's goodness and attention-directing to Jesus.

--DV

PETRA **"BACK STAGE PASS" (Video)**

Dayspring

Here's a collection of videos from Christian rock's most popular band--all taken from its new album: "UNSEEN POWER." It provides an insightful look into this album and the band member's ordinary, non-glamorous lives. Appearing here are: "Sight Unseen," "Dance," "I Need to Hear From You," "In the Likeness of You" and an acoustic version of "Ready, Willing & Able" filmed in the studio around a microphone. The two best visual clips are: "Destiny," the hardest-drivin' tune on the album, featuring some cool layered editing, creating the concept of the passage of time; and the Gospel-tinged "Who is on the Lord's Side," which has some excellent filming done by NFL Films' Phil Tuckett.

While still remaining in the commercial rock side of the musical scale, Petra's new video is still entertaining.

--DV

DERACINATION **"TIMES OF ATROCITY"**

This band of death metallers from down under has got their musical grit together, for as a unit they emit a tough sound. Vocalist John Courtney goes after the Steve Rowe grovel style of death metal delivery, which usually drives me up the wall after a few listens--but the musical backbone just kills!

"Mankind's Search for God" has an ultra deep headbanger groove that's as sweet to a thrasher as honey is to a bee. "Demonic Destruction" (such sweet song titles) is a killer, all-out aural speed assault on the ears. Guitarists Jon Attwood and Andrew Brown have great tone and sharp axes. The last cut, "Tormented by Darkness," is a good album closer, because the band really gets the lead out during several jams in the three-minute, 55-second time span.

This project is as professional as amateur gets and the death metal and thrash fan's best bet this time around. For ordering info, which you'll need (since CD's are going to range from 28 to 50 Australian Dollars), write: Scott Waller, 15 Grasmere Avenue, Northmead NSW 2152, Australia.

--DV

MESSENGER

The opening on this four-song demo starts out great with some Eagles-type harmonies on "The Preacher," with real groovin' guitar work, but tends to get mundane and cheesy in the verses due to lack of aggressive backup vocals and uninteresting lead vocal lines. "So Long" is a much better pop/rock tune about waiting for God. "More Than Yesterday" is a real nice ballad with good harmonies. The last song, "Friends," is a very "Extreme-sounding" tune with a real good groove and the lead singer tending to sound like Gary Cherone. Three out of four really

isn't bad. I would just replace the first song, or move it to the end.

To order, send \$5 to: PO Box 213, Perris CA 92571.

--JK

SCAPEGOAT

This trio kicks up some serious alternative-styled hard rock with a slice of grunge thrown in--along with some Awful Truth-style harmonies on verses. This band is clearly one of the better underground outfits currently crankin' out tunes.

The song "Fills Me Like No Other" takes on more of the grunge style of heavy, plodding guitars and infectious chants in the chorus. The title track, "Love To You My Flower," features a very fat low end a la King's X (but not as monstrous). Vocalist Daniel Varela sounds good. His howls, his pouts and his low registered singing all are pleasant to hear. The tune "A.W.O.L." has the sass of Alice Cooper's best stuff along with the attitude. It's a song about how many skaters can honestly say with anger that "the people always give us hell."

With its energetic approach, creative songwriting and lyrical depth, this tape is sure to get the band deserved attention. To find out how to get your hands on one of their tapes, write: PO Box 3084, Scottsdale AZ 85271.

--DV

MIDNIGHT HOUR

Here's some Southern rock-influenced material (three song's worth) with very evangelical lyrics. There's some good hooks found, but the production sonics and tendency to run the rhythms into the ground keep the tape from really kicking butt. The token ballad, "Bring Me Back," although written with a good, honest message, seems just that--a token song with little passion in the delivery. Given a boost of youthful energy and decent production, this four-piece could create some serious boogie rock.

For ordering info, write: PO Box 7449, Omaha NE 68107.

--DV

SEVEN SIGNS

This four-song demo from Sweden's Seven Signs is quite good. With its guitar and synth work, it has a Kansas/Mastedon feel to it, with well-done vocal work throughout. "Feels Like Love," "Turn it On" and "Ain't Got Nothing" are good rock songs with that commercial sound record reps enjoy. "Forever in Love" is a nicely done piano ballad, which leaves me to think that, with all these combinations, a record deal is on the horizons.

To order, send \$6 (Cash) to: Robert Carlsson, Skieryd, S-57195 Nassjo, Sweden.

--JK

SCULPTURE

This four-song tape starts off with "Enter the Kingdom," a bass-heavy sound with irritating, nasally lead guitar tones--but this unit from Holland is anything but irritating. The style is death metal/thrash with vocals similar to Roger Martinez.

"Question of Silence" has a most

excellent groove to it. This band shows it has what it takes here. All the instruments tighten up and meld together to groove the listener into incessant headbanging. Great song! "The Echo of Empty Depths" shows the band romping through thrash land with power and authority, and they make it seem so easy!

Lyrical, what Sculpture is dishing out is almost pure scripture. Fans of thrash--this ain't no junk! Check it out.

For ordering info, write: Sculpture, p/a W.A. Nihot, Postbus 1039, 2410 CA Bodegraven, Holland.

--DV

PARIS RED

This effort by Paris Red had me rocking with the opener "All or Nothing," sounding a little like Poison meets Faster Pussycat, but unfortunately I was left high 'n' dry when the title track came on. Singer Maurice Mangum comes off well with his voice, but all is lost when the falsetto back-ups kick in during the chorus. What is really missing on this recording is "attitude." This brand of rock can't be done without it, and it sure didn't have it. I can see what is trying to be achieved here with the "fun rock" feel, but without the "tude" feel backing, it will tend to sound like Vince Neil fronting The Beach Boys.

To order, send \$6.50 to: PO Box 37355, Raleigh NC 27627.

--JK

CRIMSON THORN

This three-song tape features some heavy thrash with plenty of distortion and crunch, but feature vocals of death--which some folks may or may not like--somewhere in between Kurt Bachman and Lemmy of Motorhead. The guitars have a way of stealing the show here, though. The rhythms are pretty tight and solid, and then the leads are pretty tasty wah-wah or ditty-ditty-ditty diversions. Many of the classic speed metal riffs are recycled here and, because they're done with a certain degree of competence, they're enjoyable.

Overall, somewhat hefty thrash with some decent crunch, but lousy production. The songs are decent, with growling vocals. "Plagued" jumps out first, with some darn good riffs chuggin' along at a speed metal pace. "Prophet of Death" comes screaming next, with all-out heavy hooks that command some respect. Don't be surprised if you hear a lot more noise from this artist.

For ordering info, write: 44380 Acacia Tr, Harris MN 55032.

--DV

SMACK DABB

Here's some cool, groovin' commercial Alternative Rock stuff with a slight grunge flair to it. "Bleed Like You" is very catchy. "Forgive and Forget" reminds me a bit of that Seattle grunge sound so popular now, and it features chord changes into major keys that turn it into an upbeat affair. "Angel" is a cool ballad with a jangly guitar sound and soft vocals.

Here's the best part: You can have these good tunes by sending only \$2 to: 4300 Rivermont Circle, Birmingham AL 35210.

--DV

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THREE NAILS

Here's some very cool hardcore-ish punk that brings back memories of early Crucified material--only not as intensely driving. These guys may fit nicer into a category with The Lead, Blairing Out and pre-signed One Bad Pig.

The lyrics are witty, like "Sex Sells": "Sex sells that, sex sells this/ Sex sells anything, and it's making me sick;" and the lyrics are sobering, like "I Am":

"I am the man that mocked you/ I am the man that doubted you/ I am the soldier that crowned you/ I am the soldier that struck you/ I am the soldier that nailed you to the cross/ I am the man you lived for/ I am the man you died for..."

The title track to this nine-song offering, "Peace," makes a gut-wrenching plea for the peace that passes understanding.

Overall, this is a fun, articulate post-punk tape that's a gas to hear. Fans of Nobody Special and Sanctified Noise oughta love it. For ordering info, write: PO Box 501035, Indianapolis IN 46250.

--DV

ASHTON

This tape shows potential in song-writing for this band. A lot of unique ideas throughout, though I could have done without "Wheel of Misfortune," which sounds like a badly covered Zappa tune. Another thing that didn't help was the obvious attempt to rip off King's X on vocal harmonies (which fell short quickly due to lack of aggressiveness), drum parts and, at the end of the tape, Ashton tries to provide humor a la Galactic Cowboys. Looking inside of the cassette cover, they go as far as to do a quote from someone named "Excitable" Earl Oldenday, aka Wilde Silas. Look guys, if you're gonna rip off from the big boys, shouldn't you do it better or at least as good? ...hum!?

To order, send \$7 to: 388 Shad Ct, Foster City CA 94404.

--JK

OVERDRIVE (Video)

This no-budget underground video is pretty hideous--as consumer music products go. The cameraman couldn't hold the video camera steady--and seemed to have an affinity for people's knees and the ground. The audio at times is at such low levels that the dialogue is only decipherable as gibberish. Only an Overdrive fan wouldn't find this video entirely boring--and even the Overdrive fan is being exposed to the band at its rehearsal worst.

Some of the live footage is filmed at a decent-looking outdoor venue, but much of the audience is walking by disinterested, which is what the majority of the watchers of this video will do.

For ordering info, write: PO Box 11183, Blacksburg VA 24060.

--DV

OMEGA PROJECT

Here's a creative project with eight one-word song titles that create a nice theme: "Questions," "Repentance," "Tangents," "Power," "Motives," "Compromise," "Praise"

and "Hallelujah." Decent metal in the Messiah Prophet vein. The sonics are decent and the songs are okay, but this isn't blow-you-away material, due in part to its predictability.

Bordering somewhere between hard rock and metal, the guitar playing is almost aggressive and nasty enough. To order, send \$3 to: PO Box 777, Saline MI 48176.

--DV

ENDURANCE

This four-song demo by this North Carolina trio is, to say the least, not well done. Between bad production, terrible sounding drums (which most, if not all, is a machine) and bad vocals--with yelping sounds--as if lead singer Larry Burke was standing too close to a furnace (Sorry!). Larry does come through with good rockin' guitar riffs and lead solos, but not enough to really put this out to the public. The ballad, "Waves of the Sea," unfortunately drags endlessly, then suddenly breaks into an upbeat lounge-type of thing, then goes back to the slow beat to end out. Sorry guys, but this demo should be something you use as a learning tool to better your talents; not as something to be reviewed.

To order, send \$5 to: 608 Shamrock Rd, Asheboro NC 27203.

--JK

BRITE NOISE

This pop metal band has some good guitar tones and winning hooks, but the vocals hold this material back. Songs like "He Cares About You," although hammering home a great message, are just kind of lame.

For ordering info, write: RR #1, Box 20, Goreville IL 62939.

--DV

REFUGE

Alternative/pop rock is the best way I can describe this custom tape by this band from Alaska--not badly done, I must say. Tunes like "The World is Nuts," "Jesus is His Name," "Edge of Real Love" and "3:16," which tells about Jesus and quotes the passage for the chorus, are all good stuff for the non-metaller.

To order, send \$10 to: 7921 Mayfair Drive, Apt #1, Anchorage AK 99502.

--JK

REFUGE

Listening to this CD (of another band of the name Refuge), I can't help but think of older bands that were into power chord songs, such as Messiah Prophet. This CD is very much in that vein. Oddly enough, the first song/title cut is a ballad rather than a rocker. If you enjoy the older power rock genre, I say, "Take a listen."

To order, send \$8.50 (for tape) or \$11.50 (for CD) to: 17579 Mesa St, Ste A-105, Hesperia CA 92345.

--JK

CORPUS CHRISTI

Here's some simple "live to two-track" recordings by a decent outfit from Modesta, California with a penchant for good hooks. Take the melodic angle of a Dokken and mix it with the gothic layering of Barren Cross (this recording was done at ex-BC

drummer Steve Whitaker's church) and you might get an idea of what this band is like sonically. Stylistically, it's party rock along the lines of Rage of Angels, but without the edge. The tape's ballad came off best, while "Never Let You Go" has good leads as well.

For ordering info, write: 1400 Moccasin, Modesto CA 95351.

--DV

IKTHUS

Somewhat surf-ish punk a la Crash-dog finds space here in five songs by Ikthus. Lyrically, we get some revival preaching ("Follow Me," "Kiss the Son" and "A Way") and some humorous teaching in "Lazy": "You can have coffee, you can have tea/ But me and my friends, we will drink lazy/ When you come, bring a pillow that feels just right/ Cause it's gonna be a lazy night!" "Monkey's Uncle," a parody on evolution, conjures up visions of the original "Meow Mix" commercial. For ordering info, write: PO Box 25665, Tamarac FL 33320.

--DV

CHRISTIAN

Fans of Y&T should dig this hard rockin' tape with deep plunges into heavy power metal. The drums sound particularly well in the mix here, and the guitar playing by Mark Sternal and Mark Boggs is articulate and, at times, furious. One song in particular with choice guitar lines is the tape closer: "Dive." If it wasn't for a slightly muddy mix, this tape might stay in the tape deck along with their big brother signed bands.

For ordering info, write: Shauna Sky, 6334 S. Long, Chicago IL 60638.

--DV

WHITE HORSE

This trio from Pennsylvania sends us some straight-ahead hard rock (10 songs worth) and upfront lyrics. There's a funny cartoon on the back of the lyric-less J-card that shows one man questioning, "Hey, where's the lyrics?" and another thinking, "First, it's lyrics, then he's gonna want music too!" This bit of humor (?) shows the band not taking itself too seriously. Even though they have some good riffs, like the Cinderella/Scorpions-ish "Take me Back," the lack of aggression and poor production sonics will keep this music off the radio.

Ultimately, this demo showcases a band's good songwriting talents, but it seems as though it should be thought of as a song demo and not a custom album. For ordering info, write: 631 Mercer Rd, Greenville PA 16125.

--DV

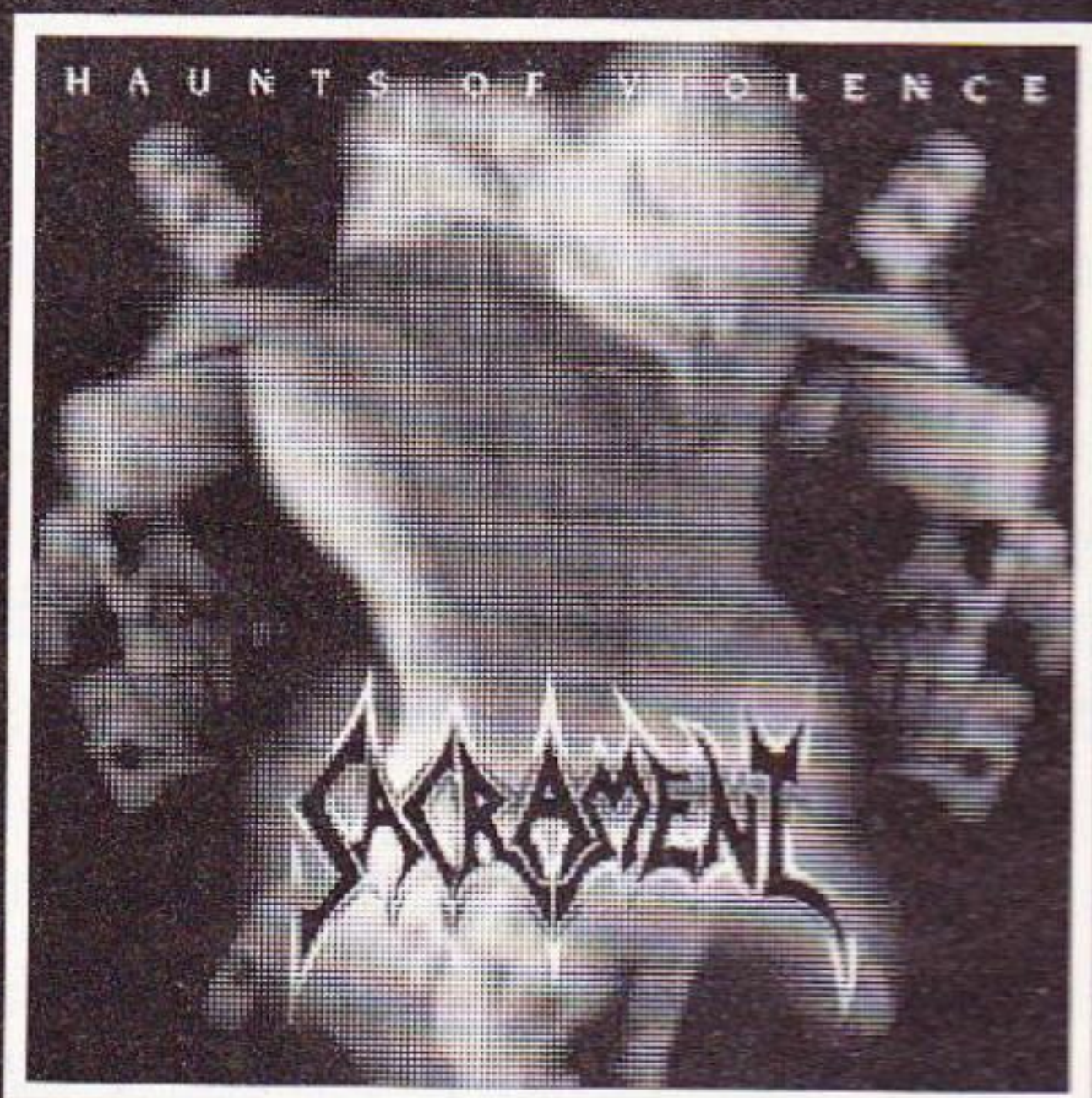
FEAST OR FAMINE

This self-titled album comes off with a slight alternative/70's feel to it. The songwriting and playing is very good, but lead singer Greg Lakewood sounds tense and it would have been a better flowing album had it been different. Basically, the album is straight-ahead rock.

To order, send \$6 (plus \$1 for lyric booklet) to: 2760 Castle Bluff Ct. SE #103, Kentwood MI 49512.

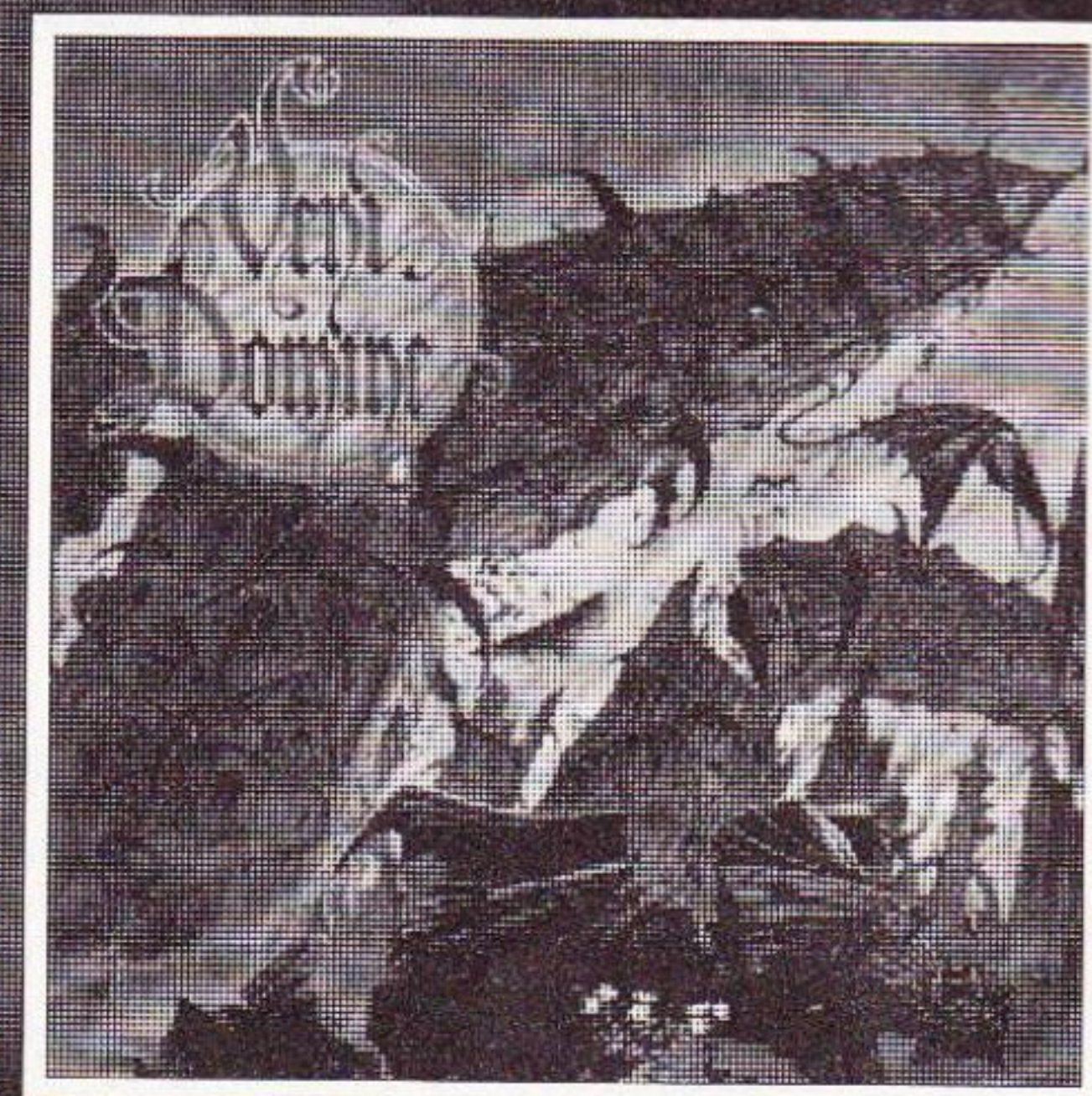
--JK

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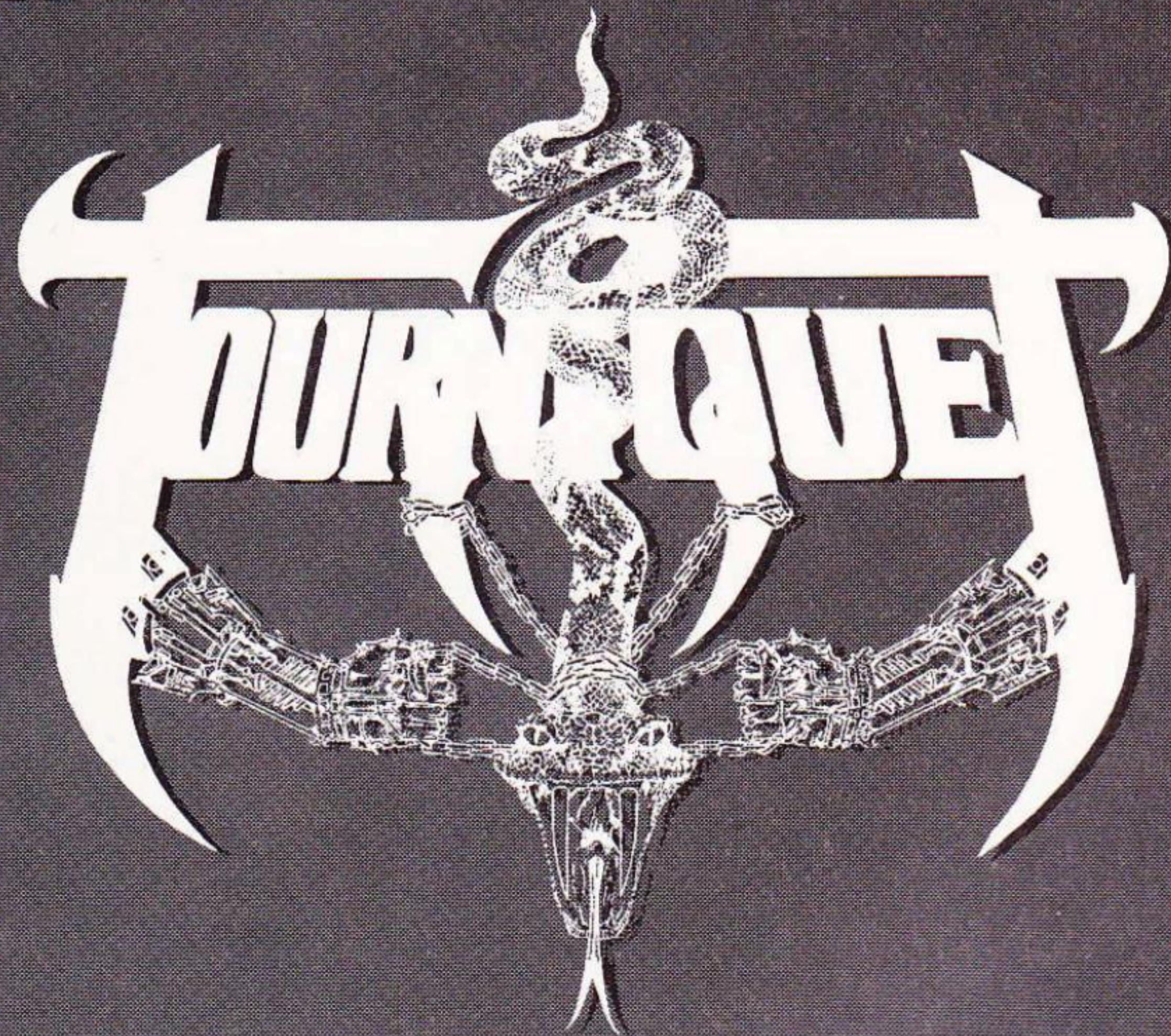
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ART AND WORK: PART V THE REDEMPTION OF WORK

By Kemper B. Crabb II

This issue, we will take a short look at the nature of work (an important issue for artists, since art is work). Many Christians think that work itself is a curse, a punishment that God has laid on mankind. As we'll see, this misunderstanding is fostered by the fact that mankind's work is largely under a channel for sanctification and a redemptive activity.

How do we know that work is not itself a curse? Because God works. In the very first two chapters of the Bible, we are told of God's work of creation, and informed that God "rested on the seventh day from all His work which He had done," and that He sanctified that day, because "He rested from all His work" on it (Genesis 2:2-3). Indeed, because God rested from His work on the Sabbath, He commanded men to rest from theirs one day in seven as He did (Exodus 20:9-11; 31:15-17).

In these same places in Scripture, men are commanded by God, "Six days shalt thou labor, and do all thy work..." (Exodus 20:9; 23:12; 31:15; Deuteronomy 5:13). These commands simply made explicit the fact that God expected all men to work, as we can see in the fact that He made the first man, our common forefather Adam, for the specific labor of tending (or cultivating) and keeping the Garden of Eden (Genesis 2:15). That Adam had tasks to do is also seen in the fact that God created Eve to be a helper for him (Genesis 2:18), and people don't need helpers

unless they have something to do which requires help. (It's also interesting to note that one of the jobs God gave Adam initially was naming the animals, a task that requires imagination, one that we would consider today an artistic function (Genesis 2:19-20).

We see then that work is a part of what man is to be, a part of what it means to be made in the image of the God Who works (Genesis 1:26-27). So, how did people come to believe that work is a curse? Because work is under a curse generally. This curse was placed upon men's work because of the Fall of Man through Father Adam, resulting in the need for much greater effort to achieve much smaller effect than before (Genesis 3:1-19). Adam's progeny have lived with this legacy ever since.

There is, though, cause for hope, joy and relief in this. Jesus was a carpenter (Mark 6:3). He worked. The implications of this simple fact are staggering for mankind. Why? Because the Lord Jesus, Who was perfect, sinless man (II Corinthians 5:21; Hebrews 4:15; I Peter 2:22), as well as being God, hallowed the act of working just as He did the entire range of human existence by sinlessly living out His humanity, showing us that work was an important part of holy living. In this, as in all aspects of His life on earth, we are to follow His example (John 13:15; I Peter 2:21).

The great news is that He offered Himself, and all that He had done as a perfect man, to God to atone for Adam's sin and ours, in exchange for our freedom from the Fall and all of its attendant curses (Galatians 3:13; Romans 8:3-4; 5:6-21). For Christians, our unity with Christ has freed us from sin's curse

(Romans 6:1-23; Galatians 5:1) positionally (Ephesians 2:1-7), so that, as we obey Him, we gradually become more and more like Him (II Timothy 2:21; II Corinthians 3:18). This is important, because we are promised increased blessing on our work as a result of our obedience (Deuteronomy 28:1-14), a promise that is a sort of first-fruit blessing that is a foretaste of life in the world to come, a world where, since there will be no sin, there will be no curse at all (Revelation 22:3).

Meanwhile, we are to obediently perform the work God has prepared for us (Ephesians 2:10), that He has gifted us to do (I Corinthians 12:4-11), knowing that, though the effect of the Curse still afflicts our work, we not only one day will be completely freed from its effects, but even now can know Christ's redemptive blessing and power in our work, as we progress in our sanctification and obedience, seeing our efforts become more effective by God's grace as a channel of life through Christ to the world. As we move "from glory to glory" in our lives and callings (II Corinthians 3:18), let us embrace the tasks God has given us in both their difficulty and ease, looking forward to the Day when Christ Himself may say to us of our work, "Well done, thou good and faithful servant" (Matthew 25:21).

Next issue, we will look at the overall summary of what God has to say to us on the subject of art and work... **HM**

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- 6) What band is named after an apostle?
- 7) What band used to have the word "Roxx" in their name?
- 8) On which cut did Mr. Big guitarist Paul Gilbert play on?

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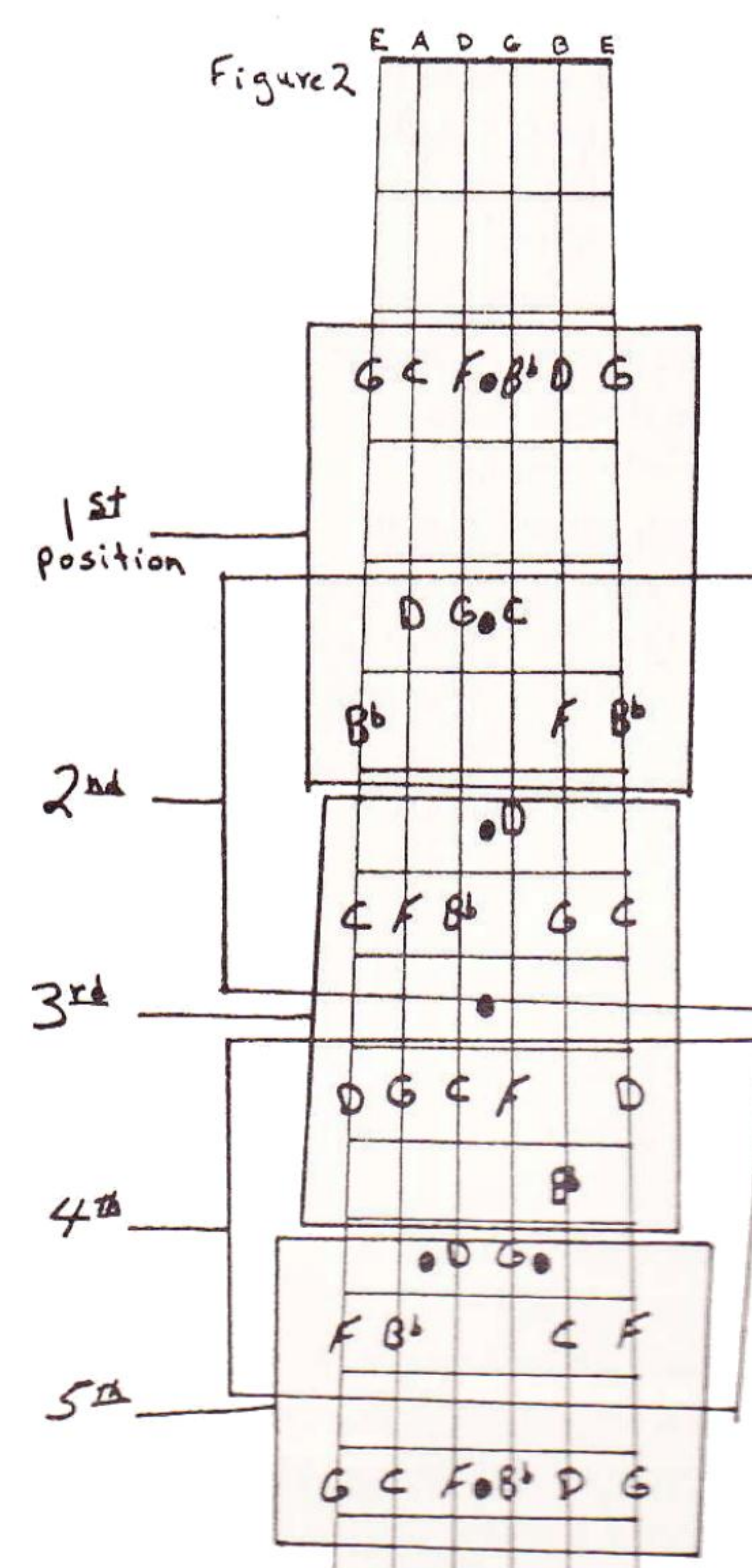
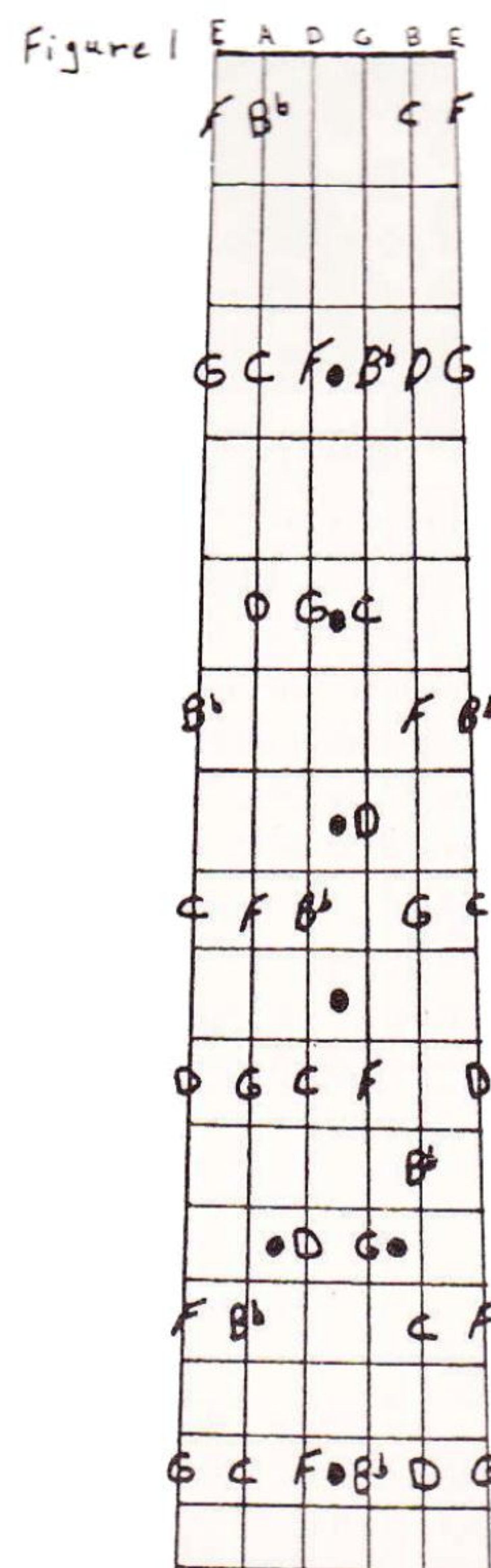
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Last time we learned the G minor pentatonic scale, which consisted of notes G, B-sharp, C, D and F. If we look at the guitar neck in figure 1, we see these five notes in many different places. In figure 2, I've "boxed" or grouped these notes into different patterns. There are five separate positions, starting with the first position at the 3rd fret, the second starting at the 6th fret, the third position on the 8th fret, the fourth on the 10th fret and the fifth position starting on the 13th fret. Since the fifth position takes us back to G on the 15th fret, we then repeat the first position and the rest fall into place an octave higher.

So, these are the five positions of the G minor pentatonic scale. When you are soloing with this scale, you can go from one position to the next, or skip from the second position to the fifth position, etc. Since we are dealing with only five notes, as you are soloing you can play them in any position and any order--it's just whatever you think sounds best!

First, learn all five positions separately, then work on going from one position to the next, thinking more vertically on the guitar neck than horizontal. You should eventually think of all five positions as one big scale that you will have access to at any time you choose.

Hope this info helps you out, and I'll see you next time!



PASTOR BOB



The fans went wild! As the band's first note began to pierce the crowd, the participants started to bash and claw each other. For some unfortunate moshers, blades began to rip their flesh as the perpetrators began to push their way through the crowd. The pit began to move faster as the smell of sweaty bodies, mixed with beer and weed, permeated some parts of the arena. In the distance, you could see some figures thrusting themselves from the stage. At closer look, some of those stage divers were girls. One young girl was flipped from her back to her stomach. As she was passed through the crowd, some of the guys began to grab her breasts. She screamed for them to put her down, but they ignored her cries and continued to pass her through the crowd.

This is a scene you might expect from a secular concert. But it's not. It's Christian.

Jamie McCavanagh looked over the crowd and couldn't believe his eyes! He had jumped into the pit to have a little "fun," but ended up in the middle of chaos! He thought to himself, "Is this what Christianity is all about?" Jamie had expected this kind of violence at a secular gig, but a Christian concert? He decided he had to get out of the pit! As he made his way through the crowd, he realized his right eye was throbbing. He remembered someone bashing him in the eye, but the crowd was moving too fast and furious to really see who it was.

Jamie flashed back to a time when he had gotten knifed in the back during a

Pantera concert back home in Connecticut. As he sat in the emergency room getting stitched up, he remembered feeling pumped up from the concert. He even felt an adrenalin rush from his pain. Jamie now sat confused as he realized those very same feelings were beginning to return. He felt afraid. It had only been two weeks since Jamie had given his life to the Lord. He really wanted to serve Him. He had come out of satanism and, at 17, really wanted to change his life. He felt sick to his stomach as he realized that those old cravings for weed and acid had returned also.

Jamie had come dangerously close to getting sliced in this concert, too. As he moved to dodge a knife, he had felt the butt of the knife on his back. He had seen a few blades during his brief stay in the pit. This whole thing had turned into a nightmare for Jamie. He couldn't believe he was actually backsliding at a "Christian" concert! Jamie wondered if anyone even heard a word the band was singing. The music and the purpose for the concert had somehow been overpowered!

I wish I could tell you that Jamie and the concert were pure fiction, but they are not. I also wish I could tell you that those people who were causing problems were just non-Christians, but, in many cases, that was not the case either. Shortly after the concert, as Jamie sat and told me his story, I realized that I needed to finally verbalize what I have been feeling for a while about moshing. Jamie could use your prayers, also. He's struggling to find God's love for his tortured heart. He asked me to use his real name.

Many thoughts go through my mind. "What would Jesus do? Would He condone this anger and violence in the name of Christian ministry--or even Christian entertainment?" I would have to answer, "No!"

Throughout his ministry, Jesus made it a point to tell us to be an example of His love and compassion. He asked us to pass it along and to be His example to a lost and dying world.

Now, let me explain that I am not down on mosh pits! I really believe it can be good, clean fun. Mike Fry, an onlooker at the concert, made this observation: "It's like going to Yosemite National Park in the spring and seeing the young deer bucks butting heads. It's just something they have to do. They don't know why they do it--it doesn't accomplish anything--it's just something they do. The pit leaves me with the same impression. I don't think the pit is necessarily right or wrong, it's just instinctive. It's a guy thing! It's just one of those weird things guys do."

But I am concerned about the trend I've seen in the last year toward more violence and hostility. Where do we draw the line? Or is there a line to draw?

I guess the best place to begin is with the Word of God. One incident comes to my mind quickly as I ponder how Jesus might have handled this concert...

"Jesus entered the temple area and drove out all who were buying and selling there. He overturned the tables of the money

changers and the benches of those selling doves. 'It is written,' He said to them, 'My house will be called a house of prayer,' but you are making it a den of robbers." (Matthew 21:28)

This is a very significant event. Christ purified the temple. He drove out corruption, and insisted that the worship of God be holy and clean. He does that in our lives, too! As He transforms us, He cleanses us. When we are purified, we begin to exhibit a holiness which is appropriate to those who worship and honor God.

The Bible tells us that if we make a choice to follow Christ and allow the Holy Spirit to work in our lives, that God fills us with "Love, joy, peace, patience, kindness, goodness, faithfulness, gentleness and self-control." (Galatians 5:22-23) Have you ever noticed that the vegetation along the banks of a stream is always abundant and luxurious? This is what the Bible says about us! As the Holy Spirit flows freely in our lives, a rich and beautiful character grows! We are filled with love, with joy, with peace. In everything we do, we begin to exhibit patience, kindness, goodness, faithfulness, gentleness and self-control--those things that mark us as God's own. When I look at this list and compare these qualities to what went on at the concert, there is no doubt in my mind that this kind of behavior is not from God!

Now, let me also say up front that not everyone in the crowd was out of control! Nor do I believe it was the band's fault for the way some in the crowd responded. In fact, I am personally very excited about the particular band that was playing. I really believe they are true men of God. They continue to preach the Gospel of Jesus Christ without compromise. This band stopped the concert and corrected the crowd. I don't believe the music itself was the problem! "But," you may be saying, "isn't the band responsible for the way the crowd acts?" Not in this case! I believe the band is up there providing a ministry for you. They are giving you an opportunity to celebrate your faith in Jesus Christ, as well as giving you an opportunity to share Jesus Christ with Christians and non-Christian alike, who might need some help. Are you abusing the privilege?

In 1 Peter 3:15-17, Peter tells us: "But in your hearts set apart Christ as Lord. Always be prepared to give an answer to everyone who asks you to give the reason for the hope that you have. But do this with gentleness and respect, keeping a clear conscience, so that those who speak maliciously against your good behavior in Christ may be ashamed of their slander. It is better, if it is God's will, to suffer for doing good than for doing evil."

Then, in 1 Corinthians 10:23-24, it says, "Everything is permissible, but not everything is beneficial. 'Everything is permissible,' but not everything is constructive. Nobody should seek his own good, but the good of others." Do you understand that the only beneficial and constructive things are those that are for the good of others? You may think that when you go to a concert, you are there for

entertainment. But that's not necessarily true! You're also there for ministry! Allow God to use you to help personalize what the band is "saying" in someone's life!

So, what do I think about moshing? I have absolutely no problem with it--as long as we're different from the world! Our pits should not include violence and anger. There's no reason why everyone can't have a good time! Steve, a 23 year old Christian metalhead, attended a Metallica concert in Chicago a few weeks ago. As he compared the two concerts, here's what he had to say:

"At first the pit at the Metallica show was a little rough, but, as it progressed, the people who were out of control left, because they didn't feel like they fit in. From there on, there was a lot of courtesy and 'hi-fives' after each song. There was a sense of companionship between everyone in the pit--even between the girls! At the Christian show, the girls were a lot more violent--as if they were out to prove something. But, at the Metallica concert, they would lock arms, dance around and just have fun. When girls or guys fell down, they were helped up. There were guys in the center who controlled the pit and kept people from getting hurt. The people at Metallica were interested in being artfully expressive and having fun, rather than venting their anger and frustration. There was more of a feeling of brotherhood at the Metallica concert than at the Christian concert!"

Once again, we need to be different! We're the ones who should set the example! When someone falls, help them up! When you see someone taking out all of their personal hurts and frustrations on others in the pit, pull them out. Spend some time talking with them. You may find that God will give you a golden opportunity to really help someone in need. Remember, God calls us to be different--set apart. He says, "Therefore, come out from them and be separate...I will be a Father to you, and you will be My sons and daughters..." (II Samuel 7:8,14)

I realize that I have posed more questions than answers. My intention is to open up some dialogue on this subject. What do you think? I would really like your comments. Please write to me and let me know how you feel! I'll use some of your comments in upcoming columns.

If you need someone to talk to, remember that the Sanctuary 800 lines are available 24 hours a day. In the U.S. and Canada, call toll-free 1-800-548-5222.

For a copy of our latest newsletter containing a complete listing of Pastor Bob's teaching tapes and Bible study materials, please send a SASE to: "Pastor Bob's Column," Sanctuary Church, PO Box 4130, Redondo Beach, CA 90278-8330. **HM**

METAL RADIO CHART

Here are the TOP 20 METAL SINGLES (reprinted courtesy The CCM Update) as of July 27th:

- 1 "Crutch"
Applehead
- 2 "Painted Truth"
Die Happy

- 3 "Temple's on Fire"
Sacred Warrior
- 4 "Take a Look at Yourself"
One Bad Pig
- 5 "S.O.S."
Bloodgood
- 6 "More Faith Than Me"
Betrayal
- 7 "Kiss the Train"
Bride
- 8 "History"
Xalt
- 9 "Snakes in the Grass"
Crystavox
- 10 "So-Called Living, 1991"
The Crucified
- 11 "Divination"
Haven
- 12 "Virtue and Vice"
Holy Soldier
- 13 "Prophet of Idiocy"
Deliverance
- 14 "Exit (Euthanasia)"
Ransom
- 15 "Bishop of Souls"
Vengeance Rising
- 16 "No Grave Concern"
Living Sacrifice
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EXTREME EVANGELISM

I was reading what Lanny Cordola said (#34) about Nuno Bettencourt of Extreme calling him and asking questions about the Lord. Well, a couple of years ago I met Nuno and shared with him how I really appreciated the song "Watching, Waiting." With that, I gave him a Bible. I really prayed before I gave it to him that seeds would be planted and he would read it. Praise God, this is the news I needed to hear! Sometimes we don't always get to see the fruit of our labor, but I believe this is only the tip of the iceberg. I'd like to encourage everybody else to keep praying and being witnesses for Jesus Christ. It's cool to listen to Christian music, but if you're not living it, then you really don't believe the power of Christ. Play your part and do it for the glory of God. Don't ever feel that your role is too small to play in the body of Christ! (1 Corinthians 12:14-26)

--Michael Anzivino
Newton, Massachusetts

BILL ME WHAT?

Why did my original subscription card and the sub prices listed in your magazine read \$12 and the invoice you sent me read \$15? I don't really mind the increase, but it was very misleading.

--Sharon Ziegler
Huntington, Indiana

(Ed--Sorry for catching you off guard. We upped the prices for "billed" subscriptions alone at the beginning of the year--to pay for the increased cost in handling billed subs, invoicing, tracking unpaid accounts, etc. Obviously, several of the old sub cards are still floating around and several people will sign up according to the old prices. If you used an old sub card and don't feel right about paying the extra \$3, Sharon, you certainly don't have to. We have your original older sub card here and we're not gonna fuss one bit about you paying what you agreed to pay.)

METAL BLESSINGS

Greetings in Christ Jesus! I just wanted to drop a line and say that your mag is totally cool! It's not only cool, it's helpful too!! Please keep Pastor Bob's column, David Bach's column, and the Gospel piece (back page) in Heaven's Metal!! I don't know what most of the HM readers think of the above, but on a scale of 1-10, I give it a million! They help me grow spiritually more than you'll ever know! I have been really blessed and I praise God for you!

--Tyler Myers
Perrysville, Ohio

WHAT WHO SEZ?

Keep up the "What some secular

band sez!" section. It's good to know what some secular bands believe and how ungodly some of their philosophies are. I am glad also that when you do an interview you try to share the Gospel. I know a lot of Christian kids hooked on secular music, cause they think it's okay, and "just like the music." But indirectly they help further Satan's plans without really knowing it. Maybe you could get Eric Holmberg or Jeff Nicholson (two well-known men giving Rock seminars) to write an article or column for you, which would teach these kids that most secular artists have ungodly stands and that Christians should not support them at all. Last of all, go monthly!!!

--Derek Wojciech
Vienna, Virginia

BOOKHEAD

What does Novella mean? Also, what exactly does the graphic on the T-shirt stand for? It's also on the CD: the man with the book locked on his head.

--John Patterson
Cartersville, Georgia

(Ed--Novella means story. Concerning the graphic, I passed your question on to vocalist Jonathan Pagano, who said, "The obvious meaning is that we need to keep the Words of the Lord on our minds constantly. It's a commandment. Basically, to keep the Word of God on our eyes, hearts and minds.")

I'M NOT YOUR CUSSWORD, AM I?

I have one copy of Heaven's Metal (#35). I have read all of it and I did not like some of it, because it almost had a full cussword in some of the things I read. If you are going to put out a Christian magazine, then put out a Christian magazine.

--Tim Tucker
Bloomington, Illinois

I just finished reading #35 of your zine, about the youth pastor who was concerned about the use of the phrase "pissed off" in one of Holy Soldier's songs. Well, I agree with what he was saying, and I have a question of my own: Has anyone paid close attention to Mortal's tape? I'm 18 and I've been moshing most of my life. I've always studied the album covers of my music, but sometimes that's not good enough. In one of the mixes Mortal uses, in the song "Miracle Man," the person speaking says, "It's an excellent f*ckery of the world." I was offended by this and immediately pushed eject when I heard it. Is this supposed to be cool? Christians don't need to curse to make a point!

--A Mortal fan--NOT!

Stewart Evans, Jr.

Crisfield, Maryland

(Ed--You're not the first to bring up this Mortal sample, Stewart. When asking

someone at Frontline Records about it, I was informed that it was a quote from Shakespeare, saying, "an excellent foppery of the world," not the f-word. As far as printing "parts of cusswords," I felt it necessary to let the speaker communicate the way they communicate. I was only censoring the cusswords. What if I began using the phrase [bleep]. How's that?)

I'LL SUE!

I am sick of this charade that's going on. My grandmother mailed you guys a check for a year's subscription almost four months ago. And more than a month ago you cashed that check and I haven't received jack! I think it's messed up for you to burn another brother in Christ. I want either my money back or the subscription that is paid for. If I don't get either of these soon, you will hear from my lawyer.

--Ramon Gomez
Fresno, California

(Ed--Sorry for the inconvenience you've experienced. Our former computer back-up system made a mistake from December to March that has kept 1,600 of you from receiving your #33 and #34. We've sent postcards to all of you letting you know and giving you the option of extending your subscription for the issue(s) you missed; getting a refund; or us mailing you a copy of #33 and/or #34. Almost all of ya'll have been very kind in response to this mess, and we at Heaven's Metal thank you for your that!)

CHANGING THE SHEETS

I, as well as many other head-bangers, play guitar. I used to play a lot of Metallica, Motley Crue and other stuff. Now that I'm a Christian, I don't have much to play anymore. I'm a very serious musician and would love to play along with my new favorite tapes. What do you know about books with the transcribed music in them (such as Cherry Lane does)? I would love such books and sheet music.

--Matt Schwarck
South Lyon, Michigan

(Ed--The only Christian Hard Rock/Metal tablature I've seen is Stryper's song-books. My suggestion is to just write letters and bug, bug, bug companies like Cherry Lane to publish more Christian Metal. Tell 'em Heaven's Metal would advertise 'em too!)

PRAYERS 4 PESCH

Dudes, the news you had in last issue's "Metal Tracks" was out of hand. Doro Pesch, a born again Christian? What really blew me away was the fact that I had been listening to a couple of secular bands about a year ago. One of them being Doro Pesch of Warlock. I was then led suddenly one day to pray for her, and now this news comes out. Praise the Lord, and I give all the glory to God. Wouldn't it be something to imagine: Doro Pesch at Cornerstone '93? One last thing I would have to say is that, in this case, or any other secular artist with a similar happening--please let us know what is happening in follow-up. As we know, accepting Christ is only the beginning, but what a great start!

--Ron Ward
Winnipeg, Canada

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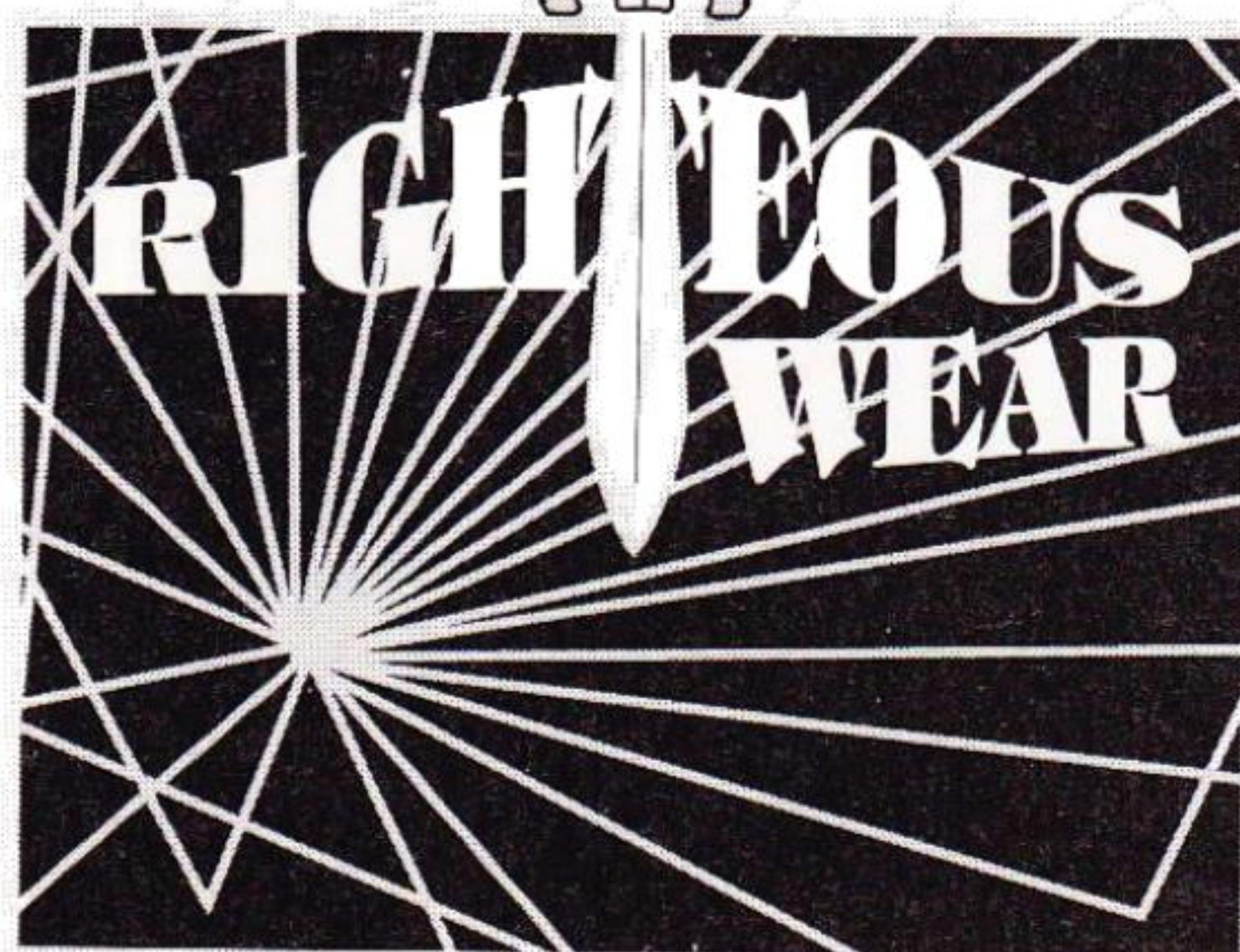
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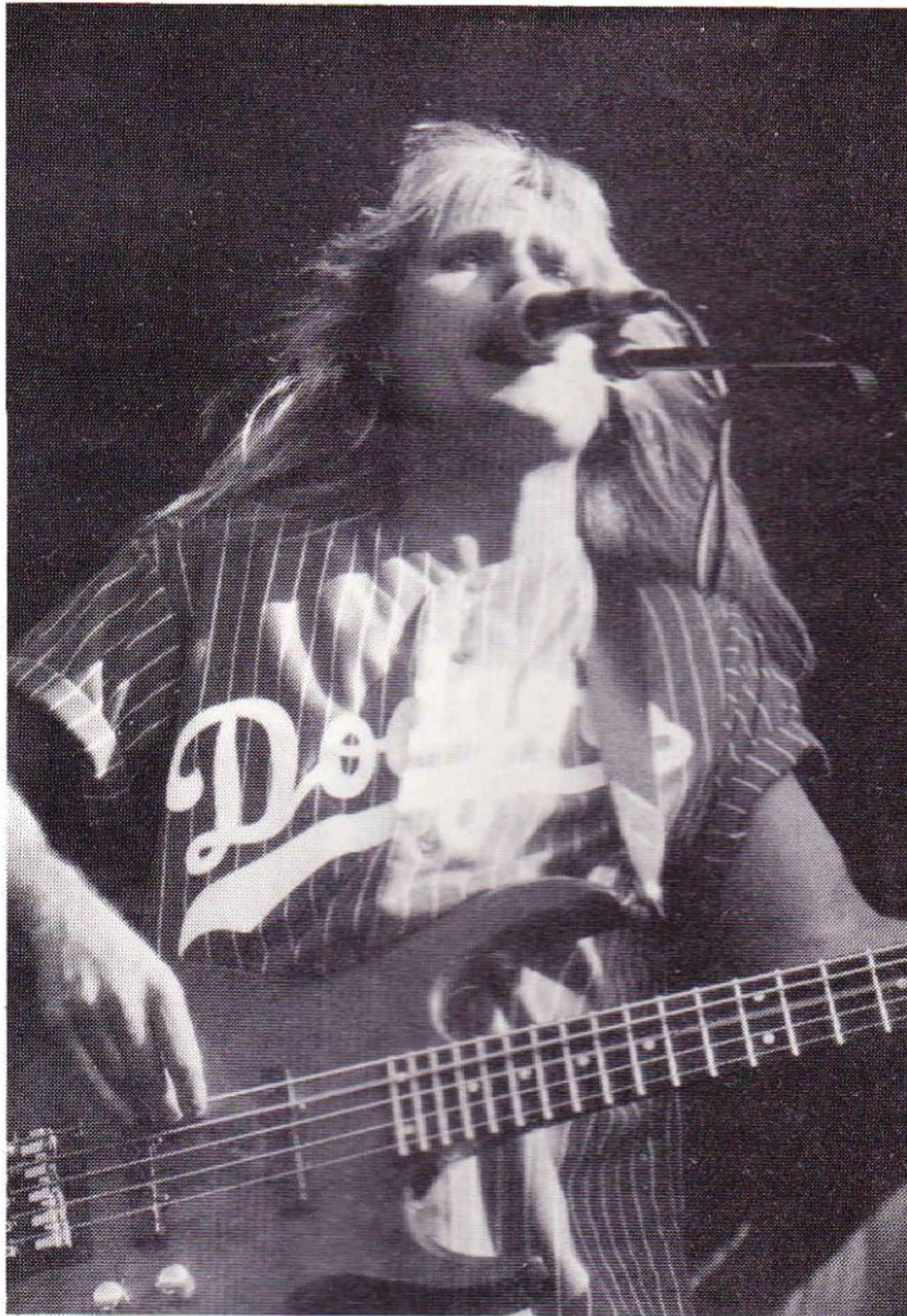
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INSIDE/OUT



(Photo by Steve Craig)

Yo Boppers! What it is? (...yeh, yeh, yeh) Well...Mega Triple Thanks to all of you who wrote me regarding this column, and extra special thanks to those of you who were kind enough not to include incendiary devices in your packages. I should extend special credit to B.T. from Parma, Ohio for the exploding Hostess fruit pie (my son got a big kick out of it, though my wife was not amused, as it took her two hours to clean the cherry filling off the walls). Such a kidder! I was also most impressed by the dynamic Tortured Virtue shirts proudly worn by the members of Urgent Message. There is heavy talk by some heavy industry bigwigs 'bout a Tortured Virtue full-length feature film, a T.V. tropical resort and some nice bumper stickers too!

When we last left our friends, they were still recovering from a dose of reality incurred by the jolting fact that somehow their record was losing something as it was being mixed. So, the guys (who must have started reading this column) collected all their favorite sounding records and sat down with their illustrious producer, Sal Monella for a serious listening session. To Sal's credit, he realized that maybe some songs could be mixed with the guitar much louder and the snare drum cracking!

One of the things the band really liked about Sal was that he mixed LOUD! After a couple of reference passes on the smaller speakers, he would always crank up the big studio monitors mondo loud! Sometimes it would get so loud that everyone present in the room would have to wear sunglasses, because the sheer force of the sound waves would actually hurt your eyes! (Kids!--Don't try this at home) This made the guys relax a little bit, as they realized that deep within Sal's polyester record world, a little rock 'n' roll kid still

existed.

Ace still felt that the guitars were never loud enough and was crushed when Sal didn't turn up all of his extra guitar overdubs (He fearfully pictured the Heaven's Metal Reader's Poll Guitar Hero Award slipping from his grasp). For the most part, the record sounded pretty good. It was pretty slick by Tortured Virtue standards, but it did sound like a real record and not just a glorified demo tape.

Through the recording process, the guys noticed and admired Sal's ability to stay focused and concentrate on the business at hand. However, our friends also noticed that Sal had a weakness for one thing...Donuts!!! Ya see, just around the corner from Murray's Song and Dance Studio was a place called Dynamo Donuts, and on those late nights mixing, about two in the morning, you could smell a fresh batch of savory crullers being created for the predawn rush. When that distinct smell came wafting in, you could see Sal's knees knock together and he would quickly call for a break and go running down the street for a fresh batch of 'dem dietary wonders!

So, when it came time to mix the bass and drums extravaganza in "Papal Wermacht," Max and Jimmy decided to use the dynamic donut connection to their full advantage. "Hey Sal!" beamed Max, "Can we still try putting lots of echo and flanging on my bass and Jimmy's drums during this part?"

"Well, Max," said Sal, curiously eyeing the box on Jimmy's lap, "I just don't think it will sound good and..."

"Hey Sal, wanna donut?" said Jimmy, strategically opening the box toward Sal, whose mind and stomach entered an automatic search mode for those Dynamo Maple Bars. "Go ahead Sal, take the whole box. I just started some coffee, so whad'ya say we give Max's idea a try?" Sal nodded to Murray to go ahead and wire up the echo, while he eagerly scanned the box of donuts. (Every producer has his weakness!)

On one of the final days of mixdown, the band was gifted with a surprise appearance of dear 'ol Uncle Jake, their record company mentor. Jake listened to a few mixes, nodded his head appreciatively and said, "Big Things!...I see Big Things for you boys! We are coming up with the marketing plan of the century for you'se guys! What a blockbuster...I tell ya..." Jake and Sal then adjourned themselves to the office for about an hour and when they came out, Jake bid the boys a fond farewell and told them that he had personally contacted Burt Weaselman, one of the big, big booking agents who was personally interested in booking them. (!)

Not long after Jake left, Sal turned to the band and said, "Oh, by the way, we're not going to have time to mix that tenth song. Jake said that the demand for your album is so high that we need to finish up right away."

The guys were crestfallen. "Piper at the Gates of Rohee" was a song they all loved.

"If we drop one song..." exclaimed Jimmy, "that means we'll have five songs on one side, and only four on the other and..."

"It will be fine, Jimmy," said Sal. "You boys should be happy that there is so much interest in your record that your label wants to finish it early! Everything is gonna be great!" By this point, our friends in Tortured Virtue were starting to get the feeling that there was something rotten in Denmark, but they could not quite put their finger on it. Their uneasiness was compounded by the fact that they had seen Jake paying Sal in cash in the back office. Jimmy felt that perhaps something was amiss when he saw Uncle Jake even emptying the change out of his pocket and giving it to Sal.

Am I being too harsh? Does this sort of thing really happen? Sorry people, but reality beckons! Some of you who will be fortunate (or unfortunate?) enough to ever get a record deal will actually not have to go through most of this, though I guarantee that you will not escape some type of corporate weirdness, whether it's from the label, your booking agent, your manager (or even your landlady for that matter!). I know that I've said this before, but even in Christendom, be ready for a certain amount of baloney!

Most people are not consciously misleading you, it's just that there seems to be a Spirit of Untruth that permeates all facets of the entertainment industry. I'm not saying that you should secretly presume that everyone out there is a bold-faced liar; you just have to be careful that you don't set yourself up for a great disappointment, because you bought into some notion that sounded too good to be true to begin with.

Our friends in Tortured Virtue have already overcome one major obstacle if they actually walk out of the studio with a finished product in hand. Some projects never emerge or, if they do, they don't get released or they get shelved (Trust me--I know what I'm talking about on this one!).

OKAY! Enough badmouthing! (If there are dark clouds looming outside your window right now, I apologize!) So...how should we handle all this as mature Christians? I hate to sound like a broken record, but...PRAY! READ THE WORD! STAY IN FELLOWSHIP!!! (ie: go to church) Maintain your walk at all costs, because, as far as this industry goes, you will have to roll with the punches...and if we can get some peace from our Lord, we can at least smile while we're rollin'!

Until next time:

"Do not be anxious about anything, but in everything, by prayer and petition, with thanksgiving, present your requests to God. And the peace of God, which transcends all understanding, will guard your hearts and minds in Christ Jesus." (Philippians 4:6-7)

"When words are many, sin is not absent, but he who holds his tongue is wise." (Proverbs 10:19)

"The lot is cast into the lap, but its every decision is from the Lord." (Proverbs 16:33)

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"WHERE'S THE BALANCE?"

"WHERE'S THE LOVE?"

By Christopher A. Hyde

By the signs of the times, the events and prophecies coming to pass before our eyes, most would agree we are living in the last days. The return of our Lord is appearing to be imminent.

With this in mind, one question has been growing in my mind in regards to present day ministries, teachings, and the general condition of the body of Christ. Where is the balance? A second question just as, if not more serious than this is: "Where is the love?" As I try to take on these two vital issues pertaining to Christianity today, my prayer is that this article will bring the body of Christ one step closer together so that more souls can be effectively won to Christ.

I don't ever remember a time when the church seemed to be so at odds with itself as it is today. I am totally disgusted at what I hear on the radio, see on T.V., and observe in some personal Christian circles. As one listens, for instance, for, say, 6 hours to a given radio station, one will hear so many different opinions on what is the truth that the person's head will be spinning. "God wants you well, prosperous, and totally free from problems!" Where's the balance? God does heal today, but we cannot guarantee instant healing 100% of the time. We cannot "command" God to do anything. The Lord knows what's best for us. A lot of us couldn't handle being rich. Maybe riches could lead some to a fall. Some could handle it. The point is, trials, be they physical, financial, or other, are going to hit us, but God "works all things together for good" so we can be the best we can be through Him.

"Tongues are of the devil!"

Another says, "You must speak in tongues to be saved!" Where is the balance? Tongues, as well as the other gifts, are clearly to be operating in the body of Christ until His return (1 Corinthians 13:10). But nowhere in scripture is it considered essential for one's eternal destiny. Our salvation depends entirely on Christ's death on the cross.

"The Word! The Word! You've got to teach the word! A church service should be the teaching of the word; fill yourselves with head knowledge!"

Another says "Come down to the Power-packed, Holy Ghost, demon-chasing Chapel of God, where, despite our conservative church name, we emphasize signs and wonders, miracles and the Power!"

Do I have to say it again? O.K, one more time! "Where's the balance?" The teaching of the Word is definitely vital to a church body. We should study the Bible fervently and probe deeply into theology. And, we should welcome God's spirit to move in whatever way HE wants in a worship service, even if he wants a leg to grow out of somebody who previously only had one.

I guess by now my point is clear, and I could go on and on with other examples. What we need is balanced and accurate handling of the Word of Truth.

Love is the second issue we should deal with, though it has a lot to do with the things we have discussed thus far.

In recent years there seems to have been an increasing number of public figures in the "Christian body" who have devoted some, if not all of their time in telling the world how "off-based Brother Hoopendoodle is," or "How the ministry of Brother and Sister Stephenfetchit is so satanic." It is not right! It amazes me to no end the things I'm hearing and reading. Don't get me wrong. I think false teachers, within and without our midst, should be dealt with, and we shouldn't ignore obvious, heretical things, but we shouldn't air our dirty laundry before the world. There should not be debates before a T.V. audience, secular or Christian, between brothers in the Lord. There should not be slanderous charges made on the airwaves of radio or written in a book or publication.

I remember a case that happened to me personally, in which I was reading a "review" of a concert that the band I was in at the time played. This "review" was in a book against Christian rock and roll. The author supposedly attended part of the show and called it "demonic slop." He ripped on us up and down and stated "the place broke in to a demonic devil dance." After I, the drummer, "poured on the gas", as he put it, more misfortune and havoc was reeked on the poor crowd. I was totally insulted and outraged, to say the least--especially after remembering very well of the great things the Lord did that night. The ministry was awesome, as we all got involved to reach out during and after the concert. Lives were definitely touched. The worst thing is I don't think any of us ever met this individual. I'm seeing this type of thing happening more and more as so-called "brothers" are tearing each other up just because they are preaching the Gospel in a way that the other is not used to. Where is the love? Why can't we do more meetin' together personally and resolve our issues in love, rather than through vicious, evil, false accusations in front of the Secular World.

"By This All Men Will Know That You Are My Disciples, If You Have Love For One Another." (JESUS CHRIST) HM

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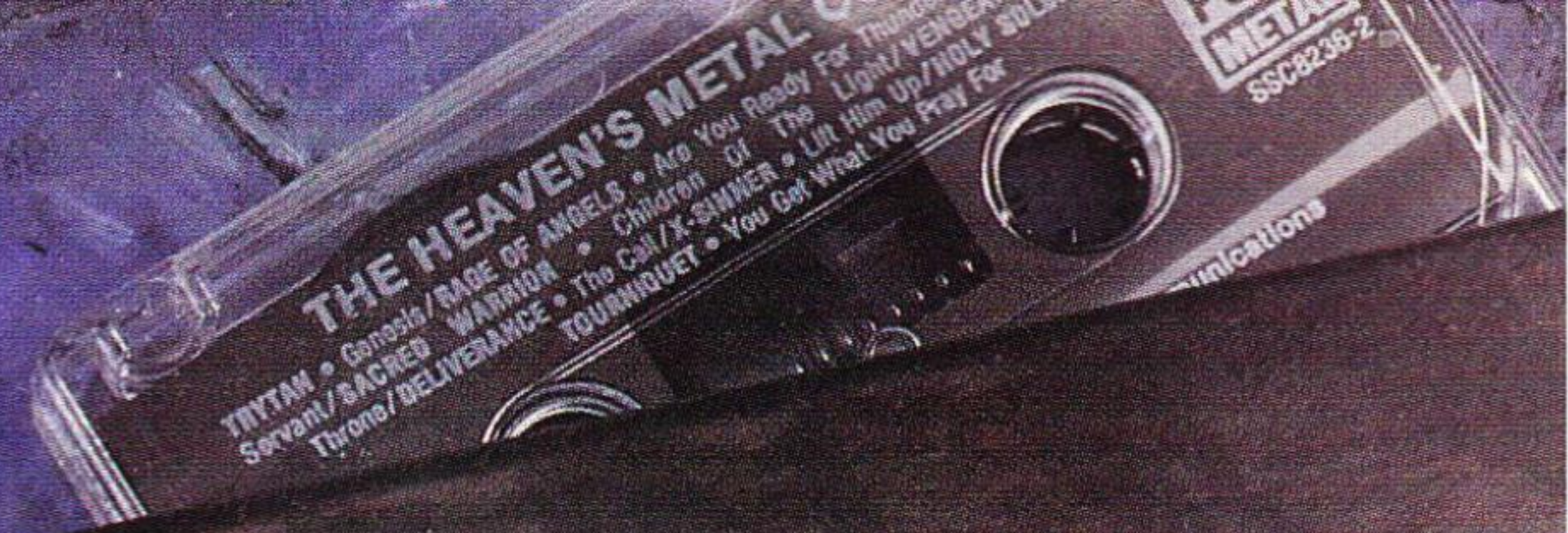
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Life

Life. Is it more than just the “quality that distinguishes a vital and functional being from a dead body.” (Webster’s Dictionary) Is that all there is to life? Isn’t there something more to this life than merely existing?

There was a man named Jesus Christ that said a lot about life. Many look at His life on Earth as an example of how we are to live our lives. This man claimed to be life incarnate! He said, “I am the life.” (John 14:6 & John 11:25) This person must know a lot about life if He claimed to be life itself!

Jesus was very aware of life. He even proclaimed that His mission on Earth was for life. “I come that they might have life, and that they might have it more abundantly.” (John 10:10)

In the next verse, Jesus calls Himself the “Good Shepherd,” and says that “the Good Shepherd lays down His life for the sheep.” (John 10:11) Jesus gave His own life (He died) for us; but not just so our sins could be forgiven... Having our sins forgiven is just the opening of the door, so we can enter in...to life!

Wow! This Jesus sure is the person to get to know. It seems very apparent that He holds the keys to life. The Bible calls Jesus the “very Source (the Author) of life.” (Acts 3:15)

Jesus said, “He that believeth on Me hath everlasting life.” (John 6:47) He also defines what eternal life is: “This is life eternal, that they might know Thee, the only true God, and Jesus Christ, Whom Thou hast sent.” (John 17:3)

So, the story so far is: That Jesus came to give us life; He is life; and eternal life is knowing Him. John 1:4 sums it up well: “In Him was life; and the life was the light of men.”

The life being spoken of here is, obviously, a special kind of life. The Greek word used for life here is “zoe.” This life is the abundant life.

How is the quality of your life? Would you honestly be able to say your life is abun-

dant? It is possible to live life abundantly. Jesus didn’t say He came so that we “might have life and have it more abundantly,” just to tease us. He fulfilled His mission. He has made life available to us.

When Jesus had risen from the dead, He spent time with His disciples. During one of these times, “He breathed on them” (John 20:22)-- just like when God the Father breathed into Adam’s nostrils “the breath of life,” when the first man “became a living soul.” (Genesis 2:7)-- and Jesus said to them, ‘Receive the Holy Spirit.” (John 20:22)

Jesus was breathing into His followers the very life of God; the life that is possible for us to have. Jesus left the Earth shortly after He breathed on His disciples, but He left His Holy Spirit; who dwells in us, giving us the very life of God inside us.

It’s a very mystical and mysterious thing, yet oh so natural. It’s as natural to have His life flowing through us as it is for an appliance wire to have electricity flowing through it. God created us to have His life inside of us. Eternal life is knowing Him, and having His forgiveness allows us to know Him.

If you have experienced this kind of life in the past, but you feel like your present life is not the fulfilling, rich, abundant life you once knew...you are only as far away from that life as the words, “Father, forgive me,” are from your heart and your lips. When you’ve been reconciled with God, you are then free to experience the abundant life He has for you. You don’t have to pay Him back for your sins, either. He’s paid for all your sins. He “gave His life as a ransom for many.” (Matthew 20:28)

None of us are ever good enough to earn this life, but the good news is: God freely gives this life to us! So, life (with all of its ups and downs, pains and joys) can be excellent, can be abundant, and can be yours.